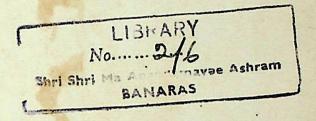
THE GODDESS



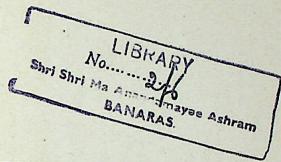
GAYATRI YANTRA

SIR JOHN WOODROFFE

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by Sri Monohohen Dalla (Varanane)

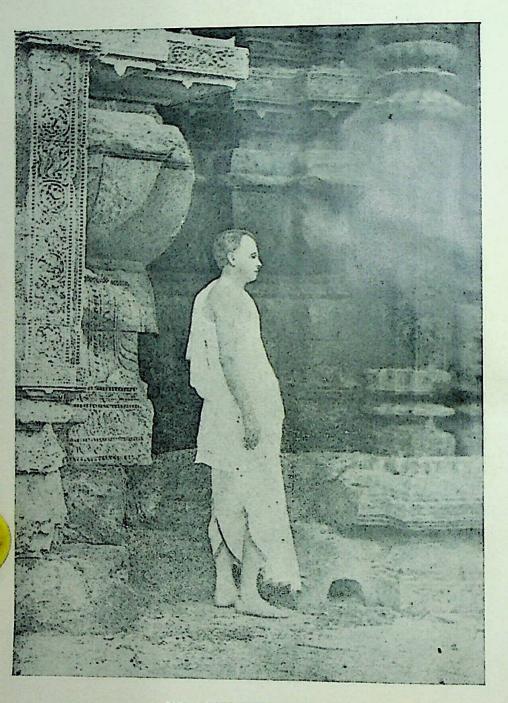


HYMNS TO THE GODDESS

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SIR JOHN WOODROFFE

(At the Konarak Temple of Sun-god in Orissa)

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# HYMNS TO THE GODDESS

by Sri Monombha Data (Varanari)

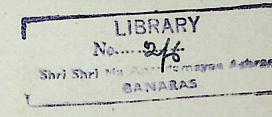
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#### PREFACE

THE Goddess or Devi (as the Hindus call Her) is God (as the Western worshippers address Him) in Its Mother aspect. The latter not uncommonly deem such attribution of feminine quality to be "heathenish"; but this condemnation (for the criticism has, of course, this intendment) is itself singularly foolish in that it is thereby implied that of two sets of terms (neither of which is in its strict sense applicable to the Deity as the Author of forms), one is, in fact, a more correct description than the other. In the Navaratneśvara it is said: "That Devi, who is existence, consciousness, and bliss, should be thought of as a female or as a male, or as pure Brahman. In reality, however, She is neither male nor neuter (that is to say, that She is not bound to any particular form)." No one contends that the Brahmatattva in the supreme abode beyond appearances is masculine as opposed to feminine, or the latter as contrasted with the former. Like all else in this matter, words are but the babbling endeavour of our plane to express that which is above it. It is not easy, then, to explain the condemnation except upon the assumption that those who pronounce it think their mother's sex to be inferior to their own, and that thus Deity is unworthily described by any other terms than those of masculine excellence. But Hindus, who ever place the name of mother before that of father, and to whom garbha dhāranaposābhyām pitur mātā gariyasi, have no

partiality for such mistaken notions. On the other hand, it is possible that they might not understand the Christian expression "Mother of God," nor approve it even after they had learnt the limited and special sense which theology gives to this epithet. The Tantrika would least of all admit the insufficiency of the conception of God as Mother. For the Devi manifests in his own mother, in his prakṛti (as he calls his wife), and in all women. As the Kubjikā Tantra says: "Whosoever has seen the feet of woman let him worship them as those of his guru" (Strinām pādatalam dristvāguruvadbhāvayet sadā). Whilst male and female are both Her aspects, yet S'akti is, in a sense, said to be more revealed in the female than in the male form. And so the Mundamāla Tantra says: "Wherever there is a śaktī (female), there I am." On account of this greater manifestation, women are called S'akti. From this, however, it must not be supposed that S'akti is less present in such forms as Siva and Kṛṣṇa and others. If, as the author of the Tantra Tattva says, a sādhaka who is a worshipper of the Krsnamurti desires to see Him as as Kālī, Bhagavān, who fulfils the desires of devotees, will assume that form. All forms come into existence upon the manifestation of consciousness in the play of Her whose substance is consciousness.

Though the Sāktānandataranginī says: Devī is worshipped on account of Her soft heart (komalāntah-karaṇam), yet the use of the term "Mother" has other grounds than those which are founded upon an appeal to the natural feelings which the sweetness of the word "Mother" evokes. The meaning of the term "Devī" is prakāsātmikā, or that which is by its nature Light and Manifestation. And the word is used in the feminine gender because the One, as S'akti and Prakṛti, bears and

nourishes all things as their Mother. The Devi is therefore the Brahman revealed in Its Mother aspect (S'rimātā) as Creatrix and Nourisher of the worlds.

Worshippers of Devi or Sakti are called Saktas. But those who have a true knowledge of S'akti-tattva without which, according to S'astra, Nirvanamoksa is unattainable, will in thought surpass the sectarianism which the terms "Sakta", "Vaisnava" and "Saiva" ordinarily connote. Whatever forms the Devi assumes in Her aspect with attributes are but Her forms. the author last cited says, the sadhaka will know Her, whether the appearance be that of Kṛṣṇa, Durgā, or Mahādeva. The Vaisņava may consider Her as Visņu in the form of S'akti, or the S'akta may look upon Her as S'akti in the form of Visnu. To those who, immersed in the ocean of Her substance, which is citsakti, are forgetful of all differences which appertain to the world of form, Krsnaśakti, Sivaśakti, or Kālīśakti, and all other manifestations of śakti, are one and the same. And so Rāmaprasāda, the Bengali poet and Tāntrik, sang: "Thou assumeth five principal forms according to the differences of worship. But, O Mother! how can you escape the hands of him who has dissolved the five and made them into one?"

The hymns to the Devi in this volume (introduced by a stotra to Her Spouse the Kālabhairava) are taken from the Tantra, Purāna, Mahābhārata, and Sankarācārya, who was "the incarnation of devotion" (bhaktāvatāra) as well as a great philosopher; a fact which is sometimes ignored by those who do not wish to be reminded that he, whose speculative genius they extol, was also the protagonist of the so-called "idolatrous Hinduism." As his great example amongst many

others of differing race and creed tell us, it is not, from the view of religion, the mark of discernment (even though it be the mode) to neglect or disparage the ritual practice which all orthodoxies have prescribed for their adherents. Stava and pūjā are doubtless the sādhana appropriate to the first of the several stages of an ascent which gradually leads away from them; but they are in general as necessary as the higher ones, which more immediately precede the attainment of brahmabhāva and siddhi.

Apart, however, from this aspect of the matter, and to look at it from the point of view of that modern product, the mere "student of religions," who is not infrequently a believer in none, a knowledge of ritual (to use that term in its widest sense) will help to a greater and more real understanding of the mahāvākya of the Āryas than can be gained from those merely theoretical expositions of them which are now more popular. Those, again, whose interests are in what Verlaine called "mere literature" will at least appreciate the mingled tenderness and splendour of these Hymns, even in a translation which cannot reproduce the majesty of the sanskrit ślokas of the Tantra and Purāṇa, or the rhyme and sweet lilting rhythms of Sankara.

Of the Hymns now published, those from the Mahābhārata and Candī have already been translated; the first, in the English edition of the Mahābhārata, by Protap Chandra Roy and by Professor Muir in his "Original Sanskrit Texts," and the second by Mr. Pargiter, whose rendering of the Mārkandeya Purāṇa (of which it is the most celebrated portion) has been printed by the Asiatic Society of Bengal.

Ādyākālīsvarūpastotra has also been previously published as part of a rendering by myself of the Mahanirvana Tantra. The first two sets of Hymns have been translated afresh. In the translation of such works a Sanskrit dictionary (however excellent) is not either a sufficient or reliable guide. It is necessary to study the Hindu commentators and to seek the oral aid of those who possess the traditional interpretation of the S'astra. Without this and an understanding of what Hindu worship is and means, absurd mistakes are likely to be made. I have thus, in addition to such oral aid, availed myself of the Commentaries of Nilakantha on the Mahābhārata, of Gopāla Chakravarti and Nāgogī Bhatta on Candi, and of Nilakantha on the Devibhāgavata. As regards the Tantra, the great Sādhana S'astra, nothing which is of both an understanding and accurate character can be achieved without a study of the original texts undertaken with the assistance of the Tantrik gurus and pandits, who are the authorized custodians of its traditions.

The other stotras are now rendered in English for the first time; at least, I have come across no translation of them.

The text of the Tantrasāra which has been used is that edited by Shrījut Rasik Mohun Chatterjee. It is not free from faults, which have necessitated reference to other Manuscripts. A more correct text of the Tārāshtakam, from the Nīla Tantra, is given in the Brihatstotraratnākara, to which reference has also been made for the hymns of Vālmīki and Indra.

Both Ellen Woodroffe and myself have collaborated in the translation of the hymns by Sankara. For the

## HYMNS TO THE GODDESS

rest, as also for the Introduction and Commentary, I am alone responsible. Some of the notes deal with matter familiar enough to the Hindu reader but have been inserted for the use of his English friends. Other portions of the commentary will, I believe, be found to be of use to both.

March 1, 1913

x

JOHN WOODROFFE

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### HYMNS TO THE GODDESS

#### INTRODUCTION

Sanātana Brahman is called sakala when with Prakṛti, as It is niṣkala when thought of as without Prakṛti (prakṛteranya), for kalā is Prakṛti.¹ To say, however, that S'akti exists in or with, the Brahman is an accommodation to human thought and speech, for the Brahman and S'akti are in fact one. S'akti is eternal (anādirūpā), and Brahmarūpā, and both nirguṇā and saguṇā.² She, the Goddess (Devī), is the caitanyarūpini devī who manifests all bhūta; the ānandarūpini devī by whom the Brahman, who She is, manifests Itself,³ and who, to use the words of the S'āradātilaka, pervades the universe as does oil the sesamum seed. "Sa aikṣata," of which S'ruti speaks, was itself a manifestation of S'akti, the paramāpūrvanirvāṇaśakti, or Brahman, as S'akti.

From the parasaktimaya issued nāda, and from nāda, bindu 4. The state of subtle body known as kāmakalā is the mūla of mantra, and is meant when the Devī is spoken

<sup>&</sup>lt;sup>1</sup> S'āradā Tilakam (chap. i.). See Introduction to Tantra S'āstra by Sir John Woodroffe—sub. voc. "S'iva and S'akti," of which the above is in part (with added matter) an abbreviation.

<sup>&</sup>lt;sup>2</sup> Pranamya prakrtim nityām paramātmasvarūpinīm (chap. i.). S'āktānandatarangini, both Tāntrik works of high authority.

<sup>&</sup>lt;sup>8</sup> Kubjikā Tantra (First Paṭala).

<sup>4</sup> Sāradā (loc. cit).

of as mūlamantrātmikā.¹ The Parambindu is represented as a circle the centre of which is the Brahmapada, wherein are Prakṛti-puruṣa; the circumference of which is encircling māyā. It is in the crescent of nirvāṇakalā the seventeenth, which is again in that of amākalā the sixteenth, digit of the moon circle (candramaṇḍala), situate above the sun-circle (sūryamaṇḍala), the Guru and the Hamsah in the pericarp of the 1,000 petalled lotus (sahasrārapadma). The bindu is symbolically described as being like a grain of gram (canaka), which under its encircling sheath contains a divided seed—Prakṛti-Puruṣa or S'akti-S'iva.³

It is known as the Sabda Brahman. A polarization then takes place in parasaktimaya. The Devi becomes unmukhi. Her face is turned to Siva. There is an unfolding which bursts the encircling shell. The devatāparasaktimaya exists in the threefold aspect of bindu, bija, and nāda, the last being in relation to the two former. An indistinct sound then arises (avyaktātmāravobhavat). Nāda, as Rāghava Bhatta says, exists in three states, for in it are the three guṇas. The Sabda Brahman manifests Itself in the threefold energies, Jnāna, Ichhā, and Kriyā Sakti. For, as the Vāmakesvara

<sup>&</sup>lt;sup>1</sup> See Bhāskararāya's Commentary on the Lalitā Sahasranāma (verse 36), and the Pādukāpancaka in *The Serpent Power*.

<sup>&</sup>lt;sup>2</sup> See Ṣatcakranirupaṇa of Purnānanda Svāmi in The Serpent Power.

<sup>3</sup> S'āradā (loc. cit).

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>&</sup>lt;sup>5</sup> See Commentary on verse 49 of the Satcakranirupana, and generally as to the subject-matter of this Introduction, my "Introduction to Tantra S'āstra."

<sup>&</sup>lt;sup>7</sup> See Goraksha Samhitā, Bhūtaśuddhi Tantra, and Yogini Tantra, Part I, p. 10.

Tantra says, the Devi Tripurā is threefold, as Brahmā, Viṣṇu, and Iśa. Paraśiva exists as a septenary under the forms of Sambhu, Sadāśiva, Iśāna, Rudra, Viṣṇu, and Brahmā. The last five are the Mahāpreta, four of whom form the support, and the fifth the seat, of the bed on which the Devi is united with Paramaśiva in the room of cintāmaṇi stone on the jewelled island clad with clumps of kadamba, and heavenly trees set in the ocean of ambrosia. 1

S'akti is both māyā and mūlaprakṛti, whose substance is the three gunas, representing nature as the revelation of spirit (sattva); nature as the passage of descent from spirit to matter, or of ascent from matter to spirit (rajas), and nature as the dense veil of spirit (tamas). The Devi is thus the treasure-house of gunas (gunanidhih).2 Mulaprakrti is the womb into which the Brahman casts the seed from which all things are born. 3 The womb thrills to the movement of the essentially active rajoguna, and the now unstable gunas in varied combinations under the illumination of S'iva (cit)) evolve the universe which is ruled by Maheśvara and Maheśvari. The dual principles of Siva-Sakti, which are the product of the polarity manifested in Parasaktimaya, pervade the whole universe. and are present in man in the svayambhulinga of the muladhara and the Devi Kundalini, who in serpent form encircles it. The S'abdabrahman assumes the form of the Devi Kundalini, and as such is in the form of all breathing creatures (prāni), and in the form of letters appears in prose and verse. She is the luminous vital energy (jīvašakti), which manifests as prāņa. Through the

<sup>&</sup>lt;sup>1</sup> See Ānandalahari of S'ankarācārya, verse 8. The dhyāna is well known to the Tantrik sādhaka.

<sup>&</sup>lt;sup>2</sup> Lalitā, verse 121.

<sup>&</sup>lt;sup>3</sup> Bhagavadgītā (chap. xiv., verses 3,4).

various prakṛta and vaikṛta creations, issued the Devas, men, animals, and the whole universe, which is the work and manifested form of the Devi. For, as the Kubjikā Tantra says, "Not Brahmā, Viṣṇu, and Rudra create, maintain, and destroy, but Brāhmī, Vaiṣṇavī, Rudrāṇī. Their husbands are but as dead bodies."

The Goddess (Devī) is the great S'akti. She is māyā, for of Her the māyā which produces the samsāra is. As Lord of māyā, She is Mahāmāyā.¹ Devī is avidyā (nescience), because She binds; and vidyā (knowledge), because She liberates and destroys the samsāra.² She is Prakṛti,³ and, as existing before creation, She is the ādya (primordial) śakti. She is the vācaka-śakti, the manifestation of cit in Prakṛti; and the vācya śakti or cit itself. The ātmā should be contemplated as Devi.⁴

Sakti or Devi is thus the Brahman revealed in its Mother aspect (srīmātā)<sup>5</sup> as creatrix and nourisher of the worlds. Kālī says of Herself in Yoginī Tantra: <sup>6</sup> "Saccidānandarupāham Brahmaivāham sphuratprabham." So the Devī is described with attributes both of the qualified Brahman, and (since that Brahman is but the manifestation of the Absolute), She is also addressed

<sup>&</sup>lt;sup>1</sup> Mahāmāyā without māyā is nirguņā, and with māyā, saguņā. S'āktānandatarangini (chap. i.).

<sup>&</sup>lt;sup>2</sup> S'āktānandatarangini (chap. i.).

<sup>&</sup>lt;sup>8</sup> Brahmavaivarta Purāṇa (chap. i.); Prakṛtikhanda. Br. Nāradiya Pr.

<sup>4</sup> See chap. ii. of Devī Bhāgavata.

<sup>&</sup>lt;sup>5</sup> Devi is worshipped on account of her soft heart. S'āktā-nandatarangini (chap. iii.).

<sup>&</sup>lt;sup>6</sup> Part I., Chapter X.,

<sup>&</sup>lt;sup>7</sup> Such as Mukunda, an aspect of Viṣṇu. Lalitāsahasranāma, verse 838.

with epithets which denote the unconditioned Brahman.1 She is the great Mother (ambikā) sprung from the sacrificial hearth of the fire of the Grand Consciousness (cit) decked with the Sun and Moon; Lalitā-"She who plays"-whose play is world-play; whose eyes, playing like fish in the beauteous waters of Her Divine face, open and shut with the appearance and disappearance of countless worlds, now illuminated by Her light, now wrapped in her terrible darkness. 2 For Devi, who issues from the great Abyss, is terrible also in Her Kālī, Tārā, Chinnamastā, and other forms. S'aktas hold that a sweet and complete resignation of the self to such forms of the Divine Power denotes a higher stage of spiritual development. 3 Such dualistic worship also speedily bears the fruit of knowledge of the Universal Unity, the realization of which dispels all fear. For the Mother is only terrible to those who, living in the illusion of separateness (which is the cause of all fear), have not yet realized their unity with Her, and known that all Her forms are those of beauty.

The Devi as Parabrahman is beyond all form and guna. The forms of the Mother of the universe are threefold. There is first the Supreme (para) form, of

<sup>&</sup>lt;sup>1</sup> Ibid, verse 153, and Commentator's note to Chapter II., where Devī is addressed as Supreme Light (paramjyotih), Supreme Abode (paramdhāma), Supreme of Supreme (parālparā).

<sup>&</sup>lt;sup>2</sup> See the Lalita.

<sup>&</sup>lt;sup>3</sup> See the saying of Rāmaprasāda, the poet-devotee of Kālimā, quoted at p. 714 in Babu Dinesh Chunder Sen's "History of Bengali Literature."

<sup>&</sup>quot;Though the Mother beat him, the child cries 'Mother! O Mother!' and clings still tighter to her garment. True, I cannot see Thee, yet am I not a lost child. I still cry 'Mother!'"

which, as the Viṣṇu Yāmala¹ says, "none know." There is next Her subtle (sūkṣma) form, which consists of mantra. But, as the mind cannot easily settle itself upon that which is formless, ² She appears as the subject of contemplation in Her third or gross (sthūla) or physical form, with hands and feet and the like, as celebrated in the Devistotra of the Purāṇas and Tantras. Devī, who as Prakṛti is the source of Brahmā, Viṣṇu, and Maheśvara, ³ has both male and female forms. ⁴ But it is in Her female forms that she is chiefly contemplated. For, though existing in all things, in a peculiar sense female beings are parts of Her. ⁵ The Great Mother, who exists in the form of all Tantras and all Yantras, ⁶ is, as the Lalitā says, the "unsullied treasure-house of beauty," the sapphire Devī ¬ whose slender

The Tāntrika, more than all men, recognizes the divinity of woman, as was observed centuries past by the author of the Dabistan. The Linga Purāṇa also, after describing Arundhati, Anasūyā and Shachi to be each the manifestation of Devī, concludes: "All things indicated by words in the feminine gender are manifestations of Devī." Similary the Brahmavaivarta Purāṇa.

<sup>&</sup>lt;sup>1</sup> Mātastvatparamamrūpam tanna jānāti kashchana (see chap. iii. of S'āktānandatarangini)

<sup>&</sup>lt;sup>2</sup> Amurtauchitsthironasyāt tatomurtim vichintayet (ibid., chap. i., as was also explained to Himavat by Devī in the Kūrma Purāṇa).

<sup>&</sup>lt;sup>3</sup> *Ibid.*, and as such is called Tripurā (see Bhāskararāyā's Commentary on Lalitā, verse 125).

<sup>4</sup> Ibid., chap. iii., which also says that there is no eunuch form of God.

<sup>&</sup>lt;sup>5</sup> So in Candi (Mārkaṇḍeya Purāṇa) it is said:

<sup>&</sup>quot;Vidyāh samastāstava devī bhedāh, Stryah samastāsakalā jagatsu."

<sup>6</sup> Sarvatantrarūpā Sarvayantrātmīkā (See Lalitā, verse 53).

<sup>&</sup>lt;sup>7</sup> Padma Purāṇa says: "Viṣṇu ever worships the sapphire Devi."

waist, 1 bending beneath the burden of the ripe fruit of her breasts, 2 swells into jewelled hips heavy 3 with the promise of infinite maternities. 4 Her litanies depict Her physical form from head to foot, celebrating Her hair adorned with flowers and crowned with gems; Her brow bright as the eighth-day moon; Her ruby cheeks and coral lips; teeth like to "the buds of the sixteen-syllabled mantra," and eyebrows curved as are the arches at the gate of the palace of Kāmarāja; Her nose; Her teeth; Her chin; Her arms; and "Her twin breasts offered in return for that priceless gem which is the love of Kāmeśvara"; Her waist girdled with jewelled bells; Her smooth and faultless limbs rounded beneath the "jewelled disc of the knee like the

<sup>&</sup>lt;sup>1</sup> Āpīvarastanatatimtanuvrittamadhyām (Bhuvaneśvarīstotra), tanumadhya (Lalitā, verse 79). krishodari (Ādyakālisvarūpāstotra, Mahānirvāņa Tantra, 7th Ullāsa).

<sup>&</sup>lt;sup>2</sup> Stotra and dhyāna commonly represent Her as having large, full, and erect breasts—pīnastanādye (in Karpūrādistotra), pīnonnatapayodharām) (in Durgā-dhyāna of Devī Purāṇa), bakshojakumbhāntarī (in Annapūrṇāstava) āpīvarastanatatim (in Bhuvaneśvarīstotra)—which weight her limbs—kuchabharanamitāngīm (in Sarasvatidhyāna), annapradānaniratāngstanabhāranamrām (in Annapūrṇastava). And the Lalitā, verse 15, says: "Her golden girdle supports Her waist, which bends under the burden of Her breasts, thrice folding the skin below Her bosom" (trivalīvalayopetām).

<sup>&</sup>lt;sup>8</sup> So it is said in the tenth *śloka* of the Karpūrākhyastava samantādāpīnastanajaghanadhrikyauvanavatī. S'ankarācarya, in his Tripurāsundarīstotra, speaks of Her nitamba (buttocks) "as excelling the mountain in greatness" (nitambajitabhūdharām). The Javanese also call Her Loro Jongram. "The pure exalted virgin with beautiful hips."

<sup>&</sup>lt;sup>4</sup> The physical characteristics of the Devi in Her swelling breasts and hips are emblematic of Her great Motherhood, for She is S'rimātā.

sapphire-studded quiver of the God of Love" descending in lines of grace to Her bright louts feet, 1 which dispel the darkness of Her worshippers.2 For moonlight is She, yet sunbeam, soothing all those who are burnt by the triple fires of misery (tapatraya). Her face, Her body from throat to waist, and thence downwards, represent the vāgbhava and other kūta. The colour of the Devi varies according to the form under which She is contemplated. Thus, in conferring liberation, She is white; as controller of women, men, and kings, She is red; and as controller of wealth, saffron. As creatrix of enmity, She becomes tawny; and in the thrill of love, passion (singara), She is of the colour of the rose. the action of slaying She becomes black. Thus, Devi, the Supreme Light, is to be meditated upon as differently coloured according to Her different activities. 3

After the description of the form of the Devi in brahmāṇḍa follows that of Her subtle form, called Kuṇḍalinī in the body (piṇḍāṇḍa). As the Mahādevī <sup>4</sup> She exists in all forms as S'arasvatī, Lakṣmī, Gāyatrī,

<sup>1</sup> See the Lalitāsahasranāma, verse 4 et seq. "Her brow (aṣṭamīcandravibhrājadalika sthala sobhitā), Her eyebrow (vadanasamara māngalyagrihatoranacillika), Her twin breasts (kāmeśvarapremaratnamani pratiphalastani), Her waist (ratnakinkinikārabhyarashanādāma bhūṣitā), "Her thighs, known only to Kameśa" (Kāmeśajnātasaubhāgya mardavorudvayānvitā), Her lower limbs (indragopa parikṣipta smaratunā bhajandhikā); Her instep 'arched like the back of a tortoise,' the bright rays from her nails and the soles of Her feet in beauty shaming the lotus."

<sup>&</sup>lt;sup>2</sup> From the beautiful litany to the Devi in the Lalitāsahasranāma.

<sup>&</sup>lt;sup>8</sup> Bhāskararāya's Commentary on Lalitā, verse 170.

<sup>&</sup>lt;sup>4</sup> She whose body is, as the Devi Purāņa says, immeasurable.

Durgā, Tripurasundari, Annapurnā, and all the Devi who are avatāra of the Brahman.<sup>1</sup>

Devi, as Sati, Umā, Pārvati, and Gouri, is spouse of Siva. It was as Sati, prior to Daksa's sacrifice (daksayaina) that the Devi manifested Herself to Siva 2 in the ten celebrated forms known as the dasamahāvidyā—Kālī, Chinnamasta, Bhuvaneshvari, Matangini, Bagala. Shorosi, Dhumāvati, Tripurasundarī, Tārā, and Bhairavi. When at the daksayajna She yielded up Her life in shame and sorrow at the treatment accorded by Her father to Her husband, Siva took away the body, and, ever bearing it with him, remained wholly distraught and spent with grief. To save the world from the forces of evil which arose and grew with the withdrawal of His divine control, Vișņu, with his discus (cakra), cut the dead body of Sati, which Siva bore, into fifty-one fragments, which fell to earth at the places thereafter known as the fifty-one a mahāpīthasthānas, where Devi, with her Bhairava, is worshipped under various names.

Thus the right and left breasts fell at Jalandhara and Ramgiri, where the Devi is worshipped as Tripuramālinī; the yoni at the celebrated shrine at Kamrup in Assam, where the Devi is worshipped as Kāmākṣā or Kāmākḥyā (see ibid.); the throat, shoulders, nose, hands,

<sup>&</sup>lt;sup>1</sup> S'āktānandatarangini (chap. iii.).

<sup>&</sup>lt;sup>2</sup> In order to display Her power to Her husband who had not granted, at Her request, His permission that She might attend at Dakṣa's sacrifice (see "Principles of Tantra" and for an account of the daśamahāvidyā, their yantra and mantra, the Daśamahāvidyā upāsanārahasya of Prasanno Kumar Shastri).

<sup>&</sup>lt;sup>3</sup> The number is variously given as 50, 51, and 52.

<sup>&</sup>lt;sup>4</sup> Here at Her shrine the menstruation of the earth which, according to Hindu belief, takes place in the month of Assar, is H-2

arms, eyes, fingers, tongue, buttocks, lips, belly, chin, navel, cheeks, thighs, teeth, feet, ears, thumbs, heels, toes (some at Kālighat), waist, hair, forehead, with skeleton (several of these parts being themselves divided), fell at other pītha, at each of which the Devi is worshipped under different names in company with a Bhairava or Siva, also variously named. Thus, the Devī at Kālighat is Kālikā, and the Siva Nakuleśvara, and the Devī at Kamrup is Kāmākshā, and Her Bhairava is Ramānanda.

These are but some only of Her endless forms. She is seen as one and as many: as it were, but one moon reflected in countless waters. 1 She exists, too, in all animals and inorganic things, since the universe, with all its beauties, is, as the Devi Purāṇa says, but a part of Her. All this diversity of form is but the infinite manifestations of the flowering beauty of the one Supreme Life—a doctrine which is nowhere else taught with greater wealth of illustration than in the S'ākta S'āstras and Tantras. The great Bharga in the bright sun, and all Devatā, and, indeed, all life and being are worshipful, and are worshipped, but only as Her manifestations.2 And he who worships them otherwise is, in the words of the great Devibhāgavata,3 "like unto a man who, with the light of a clear lamp

said to manifest itself. For three days during ambuvāchī no cooked food is eaten by the women, nor does any cooking take place in the house.

<sup>&</sup>lt;sup>1</sup> Brahmabindu Up, p. 12.

<sup>&</sup>lt;sup>9</sup> See chap. iii. of the S'āktānandatarangini, where it is said: "The Parabrahman, Devi, S'iva, and all other Deva and Devi are but one, and he who thinks them different from one another goes to Hell."

<sup>3</sup> Hymn to Jagadambikā in Chapter XIX.

in his hands, yet falls into some waterless and terrible well." It is customary nowadays to decry external worship, but those who do so presume too much. The ladder of ascent can only be scaled by those who have trod all, including its lowest, rungs. The Saktirahasya summarises the stages of progress in a short verse, thus: "A mortal who worships by ceremonies, by images, by mind, by identification, by knowing the self, attains kaivalya." Before brahma-bhāva can be attained the sādhaka must have passed from pūjābhāva through hymns and prayer to dhyāna-bhāva. highest worship 1 for which the sādhaka is qualified (adhikāri) only after external worship, and that internal form known as sādhāra 2 is described as nirādhāra. Therein Pure Intelligence is the Supreme S'akti who is worshipped as the Very Self, the Witness freed of the glamour of the manifold universe. By one's own direct experience of Maheśvarī as the Self, She is, with reverence, made the object of that worship which leads to liberation.

J. W.

<sup>&</sup>lt;sup>1</sup> Sūtasamhitā, 1, 5, 3, which divides such worship into Vedic and Tāntrik (see Bhāskararāya's Commentary on Lalitā, verse 43).

<sup>&</sup>lt;sup>2</sup> In which Devi is worshipped in the form of mantra according to the instructions of the Guru.

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# HYMN TO KĀLABHAIRAVA

BY

S'ANKARĀGĀRYA

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# KĀLABHAIRAVA (KĀLABHAIRAVĀŞŢAKA)

1

I worship Kālabhairava, Lord of the city of Kāśi, Whose sacred lotus feet are worshipped by the King of Devas, 3

The compassionate One,

Whose sacrificial thread is made of serpents,

On whose forehead shines the moon.4

The naked one,5

Whom Nārada<sup>6</sup> and multitudes of other Yogis adore. Kāśikāpurādhinātha kālabhairavam bhaje.<sup>7</sup>

2

I worship Kālabhairava, Lord of the city of Kāśi, Blazing like a million suns,

- 1 S'iva as such.
- <sup>2</sup> Benares. The Kāśipanchakastotra of S'ankara says that the pure Ganges is the flow of knowledge and Kāśi is S'iva's mind (*Jnānapravāhāvimalādigangā sakāšīkāham nijabodharūpah*).
  - 3 Devarāja or Indra.
  - 4 Hence S'iva is called Candrasekhara.
- <sup>5</sup> Digambaram, as are the Yogis of whom He is Master. For He is clothed with space itself.
  - <sup>6</sup> The Rsi of that name.
- <sup>7</sup> The refrain is: "I worship Kālabhairava, Lord of the city of Kāsī."

Our great Saviour in our voyage across the ocean of the world.<sup>1</sup>

The blue-throated,<sup>2</sup> three-eyed <sup>3</sup> grantor of all desires,

The lotus-eyed, who is the death of death,<sup>4</sup> The imperishable One,

Holding the rosary of human bone<sup>5</sup> and the trident.<sup>6</sup> Kāśikāpurādhinātha Kālabhairavam bhaje.

3

I worship Kālabhairava, Lord of the city of Kāsī, The primeval cause,

Holding in His hands trident, axe, noose, and staff<sup>8</sup>
—Him of the black body,<sup>9</sup>

The first of all Deva<sup>10</sup>, imperishable, incorruptible, Lord formidable and powerful,

<sup>&</sup>lt;sup>1</sup> A constant simile. The world is a storm-tossed ocean not free of danger, even in moments of calm, for therein many dangers, perils, and terrors lie.

<sup>&</sup>lt;sup>2</sup> For S'iva swallowed the poison which issued at the churning of the ocean to save the earth from its dangerous presence.

<sup>&</sup>lt;sup>3</sup> For with the ordinary eyes He bears in the forehead the eye of wisdom.

<sup>4</sup> S'iva is the conqueror of death ("mrityunjaya"), for he gives that knowledge which frees man of its terrors.

<sup>&</sup>lt;sup>5</sup> Even often of the low-caste Candalas and others, for S'iva is the adored and protector of all.

<sup>&</sup>lt;sup>6</sup> His peculiar weapon.

<sup>&</sup>lt;sup>7</sup> For all causes potentially lie in His destructive energies, the manifestation of which is the prelude of re-creation.

<sup>8</sup> S'ūla, tangka, pāśa, daņḍa, His implements.

<sup>9</sup> As Kālabhairava. Usually he is white and smeared with ashes "shining like a mountain of silver."

<sup>10</sup> Hence He is called Mahadeva.

Who loves to dance wonderfully. <sup>1</sup>
Kāšikāpurādhinātha kālabhairavam bhaje.

4

I worship Kālabhairava, Lord of the city of Kāśī, Of great and beautiful body,
The giver of both enjoyment and liberation, <sup>2</sup>
Who loves and smiles upon all His devotees,
Whose body is the whole world,
Whose waist is adorned with little tinkling bells; <sup>3</sup>
Beautiful are they, and made of gold.
Kāśikāpurādhinātha kālabhairavam bhaje

5

I worship Kālabhairava, Lord of the city of Kāśī, The protector of the bridge of dharma, <sup>4</sup> Destroyer of the path of adharma, <sup>5</sup> Liberator form the bonds of karma, <sup>6</sup> The all-pervading giver of welfare to all,

<sup>&</sup>lt;sup>1</sup> Vichitratāṇḍavapriyam. S'iva is often pictured dancing as Natarāja. The place of the dance is the body of the individual and the world spoken of as vanam (the forest), on account of the multitude of its components. He as the inner ātman causes all things to dance into and out of life, and again into it. All life and activity comes through Him, "the unseen Lord of the stage."

<sup>&</sup>lt;sup>2</sup> Bhuktimuktidāyakam—that is, He gives both worldly and heavenly enjoyment, and that release from both which is the unending bliss of liberation.

<sup>3</sup> Hung on a girdle.

<sup>&</sup>lt;sup>4</sup> Righteousness. For *dharma*, religion, law, and duty, are the bridge whereby the dangerous waters of the world are passed.

<sup>&</sup>lt;sup>5</sup> Unrighteousness.

<sup>&</sup>lt;sup>6</sup> The cause and fruit of action whereby man is bound to the phenomenal world until by knowledge, *karma* is exhausted and destroyed, and liberation (through S'iva, with whose essential being His worshipper becomes one) is attained.

Whose golden body is adorned with serpent coils. Kāšikapurādhinātha kālabhairavam bhaje.

6

I worship Kālabhairava, Lord of the city of Kāśī Whose feet are beautiful with the lustre of the gems thereon—

The stainless, eternal Istadevatā, 1

One without a second, 2

Destroyer of the pride, and liberator from the gaping jaw of the God of Death. 3

Kāsikāpurādhinātha kālabhairavam bhaje.

7

I worship Kālabhairava, Lord of the city of Kāśi, <sup>4</sup> Whose loud laughter broke the shell of many an egg of the lotus-born; <sup>5</sup>

Strong ruler, at whose glance the net of sin is broken; Giver of the eight powers, 6

Whose shoulders serpents garland.

Kāśikāpurādhinātha kālabhairavam bhaje.

- <sup>1</sup> The desired (or patron) Deity of the devotee.
- <sup>2</sup> For He is the Supreme Unity.
- 3 See ante, p. 16, note 4.
- <sup>4</sup> Each world (for there are many) is called an egg of Brahmā the creator (*brahmāṇḍa*). S'iva the great Destroyer by His loud laughter shatters them.
  - <sup>5</sup> Brahmā.
- <sup>6</sup> Siddhi—namely, aṇimā, mahimā, garīmā, laghimā, prāpti, prākāmya, iṣitva, and vaṣitva. The power to become very small, vast, light, heavy, power of vision and movement, the powers of creation and control over the worlds and their Lords. These ṣiddhi are powers of the all-pervading ātmā, and to greater or less degree may be acquired by S'ivayogins according as they realize their unity therewith.

#### HYMN TO KĀLABHAIRAVA

8

I worship Kālabhairava, Lord of the city of Kāśī, The Saviour of all, giver of great fame, The all-pervading One, Who purifies of both sin and virtue the people of Kāśī; 1

The ancient Lord of the world, Wise in the wisdom of all moralities. <sup>2</sup> Kāśikāpurādhinātha kālabhairavam bhaje.

<sup>1</sup> Kāsivāsiloka punyapāpasodhakām: for to the liberated there is neither sin nor virtue which are qualities of the phenomenal jīvātma only. The liberated are above both.

<sup>2</sup> Nitimargakovidam.

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# HYMNS TO THE DEVĪ FROM TANTRA

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# BHAIRAVĪ1

(BHAIRAVĪSTOTRA)

FROM THE TANTRASĀRAS

1

Thus shall I pray to Thee, O Tripurā, <sup>3</sup> To attain the fruit of my desires, In this hymn by which men attain that Lakṣmī, <sup>4</sup> Who is worshipped by the Devas.

2

Origin of the world thou art, Yet hast Thou Thyself no origin, Though with hundreds of hymns. Even Brahmā, Viṣṇu, and Maheśvara <sup>5</sup> cannot know Thee. <sup>6</sup>

Therefore we worship Thy breasts, Mother of all S'āstra, 7

Shining with fresh saffron.

<sup>&</sup>lt;sup>1</sup> Fem. of Bhairava, a name of S'iva.

<sup>&</sup>lt;sup>2</sup> P. 596, Ed. Rasik Mohun Chatterjee.

<sup>3</sup> See Tripurasundari—post.

<sup>4</sup> Devi of prosperity.

<sup>5</sup> S'iva.

<sup>6</sup> In the Viṣṇu Yāmala, Viṣṇu says of the Devi: "Thy supreme form none know" (mātastvatparamarūpam tannajānāti kashchana), (see chap. iii S'āktānandataranginī).

<sup>7</sup> Vāngmaya.

O Tripurā,1 we adore Thee,

Whose body shines with the splendour of a thousand risen suns,

Holding with two of thy hands a book 2 and rosary of rudrākşa beads, 3

And with two others making the gestures
Which grant boons and dispel fear. 4
With three lotus eyes is Thy lotus face adorned.
Beauteous is Thy Neck with its necklace of large pearls. 5

4

O Mother, how can the ignorant, whose minds are restless with doubt and dispute,
Know Thy form ravishing with its vermilion, 6
Stooping with the weight of Thy breasts, 7
Accessible only by merit,
Acquired in previous birth?

<sup>1</sup> See post.

<sup>&</sup>lt;sup>2</sup> Vidyā.

<sup>&</sup>lt;sup>8</sup> Seed of a plant sacred to the worship of S'iva.

<sup>&</sup>lt;sup>4</sup> That is, She makes the mudrā vara and abhaya. In the first the hand is held forth in front of the body with the palm upward and horizontal, the fingers together, and the thumb crossing the palm to the fourth finger. In the second the hand is held up with the fingers and thumb in the same positions with the palm towards the spectator.

<sup>&</sup>lt;sup>5</sup> Tara, the ordinary pearl, is called mukta.

<sup>&</sup>lt;sup>6</sup> Sindūra, the Bhairavi's body is painted with vermilion and Her garments also are red.

<sup>7</sup> Kuchabharanamrām (see Introduction).

O Bhavānī, 1 the munis 2 describe thee in physical form; 3

The S'ruti speaks of Thee in subtle form;
Others call Thee presiding Deity of speech;
Others, again, as the root of the worlds.
But we think of Thee

As the untraversable ocean of mercy, and nothing else.

6

Worshippers contemplate Thee in their heart
As three-eyed, adorned with the crescent moon,
White as the autumnal moon,
Whose substance is the fifty letters, 4
Holding in Thy hands a book, a rosary, a jar of nectar, and making the vyakhya mudra. 5

<sup>&</sup>lt;sup>1</sup> The Devi is Bhavānī as the spouse and giver of Life to Bhava.

<sup>&</sup>lt;sup>2</sup> Sages.

<sup>&</sup>lt;sup>3</sup> There are three forms of the Devī—the gross or physical, with hands, feet, etc.; the subtle (sūkṣma), consisting of mantra and the supreme (parā), which is the real or own (svarūpā). The form of the Devī has both prakāsa and vimarša aspects—that is real and secondary or manifested. Thus the Vāmakesvara Tantra says: "The Devī Tripurā is Her real form. She who is of a red colour is the manifested one."

<sup>&</sup>lt;sup>4</sup> Of the alphabet or mātṛkā (panchāsadākṣaramayīm). These letters stand for the vṛtti (functions and qualities of being). The Devī is thus mātṛkāmayī, or composed of mātṛkā.

<sup>&</sup>lt;sup>5</sup> Vyakhya. according to the S'abda Kalpadruma = vivaraṇam (description), or grantha (book), and also commentary, but here denotes a mudrā of that name:

O Tripurā, Thou art S'ambhu¹ united with Pārvatī.²
Thou art now Viṣṇu embraced by Kamalā,³
And now Brahmā born of the lotus.⁴
Thou art again the presiding Devī of speech,
And yet again art the energy of all these.

8

I, having taken refuge with the four— Bhāvas, 5 Parā, and others 6 born of the vāgbhava (bija), 7

- 1 S'iva, one of the forms of the four mahāpreta, whose bija is "Hsau."
- <sup>2</sup> The androgyne form, called ardhanārīšvara, half being S'iva and the other half S'akti. According to Hindu belief, the wife is the pure and sacred (punyā) half of her husband's body, and besides shares the purity and merits of her husband according to the common saying S'arīrārdham smṛtā jāyā punyā punyāphale samā.
  - 3 Laksmī.
  - 4 That is, the power of destruction, maintenance, and creation.
- <sup>5</sup> The four *bhāvas* are states or conditions of Kuṇḍalinī appearing as sound and its subtle elements, and are *Parā*, whose abode (*sthāna*) is the *mūlādhāra*; *Paṣyantī* in the *svādhiṣṭhāna*; *Madhyamā* in the *anāhata*; and *Vaikharī* in the *viṣuddha* issuing through the the throat (see next note). There appears, however, to be some difference as to the location of the second.
- <sup>6</sup> Parā is the first condition of Kuṇḍalinī in the form of tāmasik sound in the Mūlādhāra; Paiyantī is the bhāva when Kuṇḍalinī, associated with manas, reaches the position variously stated as the svādiṣṭhāna or manipūra; Madhyamā, when it reaches the anāhatacakra, associated with buddhi; and Vaikharī is when Kuṇḍalinī issues through the throat in the form of the fifty letters. It is said that though there are thus four kinds of speech, the gross-minded do not understand the first three, and think speech to be Vaikharī alone.
- <sup>7</sup> That is, Aim the bija of Sarasvatī. The Devī is 'three syllabled' (Tryakṣarī)—that is, the bija of the three divisions of the

Shall never in my heart forget Thee, the supreme Devatā,

Whose substance is existence and intelligence,<sup>1</sup>
And who expresseth by Thy throat and other organ
The *bhāva* appearing in the form of letters.<sup>2</sup>

9

The blessed, having conquered the six enemies,<sup>3</sup> And drawing in their breath,<sup>4</sup>

With steady mind fix their gaze on the tip of their nostrils,

And contemplate in their head Thy moon-crested form, 5

Resplendent as the newly risen sun.

10

The Vedas proclaim that Thou createth the world, Having assumed the other half of the body of the enemy of Kāma.<sup>6</sup>

Verily is it true, O Daughter of the mountain and the only World-mother,

That had this not been so,

The multitude of worlds would never have been.

Panchadasi, Vāgbhava, Kāmarāja and S'akti. According to the Vāmakesvara Tantra, Vāgisvarī is the jnānā sakti, which is in the vāgbhava division, and confers salvation, the kāmarāja and sakti divisions being the kriyā and ichchhā sākti (see the Lalitā, verse 126).

- 1 Sacchinmayi, the Brahman being sat and chit.
- <sup>2</sup> That is, they ultimately so appear, though previously existing as subtle elements of sound.
- <sup>8</sup> The six sins: Lust (kāma), anger (krodha), greed (lobha), delusion (moha), pride (mada), envy (mātsaryā).
  - 4 Akunchya vayam by pūraka of prānāyāmā.
  - 5 As S'akti of S'iva.
  - <sup>6</sup> S'iva. The Androgyne form ardhanārišvara.

In company with the wives of the Kinnaras,<sup>1</sup>
The Siddha women,<sup>2</sup> whose eyes are reddened by wine<sup>3</sup>

Having worshipped Thee with the flowers of celestial trees<sup>4</sup>

In Thy pitha<sup>5</sup> in the caverns of the golden mountain,<sup>6</sup>
Sing Thy praises.

12

I worship in my heart the Devi whose body is moist with nectar, 7

Beauteous as the splendour of lightning, Who, going from Her abode to that<sup>8</sup> of Siva,<sup>9</sup> Opens the lotuses on the beautiful way<sup>10</sup>

<sup>&</sup>lt;sup>1</sup> A lower order of Devas (devayoni).

<sup>&</sup>lt;sup>2</sup> Wives of the Siddhas, also celestial spirits (*devayoni*) inhabiting the atmospheric plane (*bhuvah*).

<sup>&</sup>lt;sup>8</sup> Asvāditāsavarasāruna netrapadma.

<sup>&</sup>lt;sup>4</sup> Pādapa, so called because the tree drinks by its roots. As to the celestial trees (see "Wave of Bliss" post).

<sup>&</sup>lt;sup>5</sup> Seat or shrine.

<sup>&</sup>lt;sup>6</sup> Sumeru.

<sup>&</sup>lt;sup>7</sup> For She as Kundalini goes from the mūlādhāra to the śivasthāna in the sahasrāra and returns moist with the nectar of Her union with Him.

<sup>8</sup> Rajādhani. Literally capital city of S'iva.

<sup>&</sup>lt;sup>9</sup> That is from the mūlādhāra cakra to the śivasthāna.

<sup>10</sup> The suşumnā is the central "nerve" (nādī), or, rather, channel of energy in the body in which the lotuses (satcakra) are threaded with their heads normally downwards. As Kuṇḍalinī becomes stirred by the yoga process, She ascends from the

of the susumnā.1

13

O Tripurā, I take refuge at Thy lotus feet, Worshipped by Brahmā, Viṣṇu, and Maheśvara; The abode of bliss, the source of the Vedas, The origin of all prosperity; Thou whose body is Intelligence itself.<sup>2</sup>

#### 14

I shall never forget Her who is the giver of happiness;

She it is, O Mother, who, in the form of the Moon, Creates the world full of sounds and their meanings,

And again, by Her power in the form of the Sun, She it is who maintains the world.

And She, again, it is who, in the form of Fire, destroys the whole universe at the end of the ages.<sup>3</sup>

mūlādhāra and enters the higher cakra. As She does so, the lotuses upturn and expand again, closing on her departure.

- <sup>1</sup> The text which has sausuvartma kamalāni vikāshayantim, is not, however, intelligible, and the metre is short. Possibly it is a misprint for saumyang.
  - <sup>2</sup> That is, nothing but intelligence caitanyamātra tanu.
- <sup>3</sup> Nādā, as Rāghava Bhatta says, exists in the three states of nibodhikā or bodhinī, nāda, and in the form of bindu, according to the predominance of the guṇa. These three and the saktis, jnānā, kriyā and ichhā, of which they are special manifestations, are said to be in the form of sun, moon, and fire respectively. The moon (indu) is ichchhā (will and desire), the eternal precursor of creation. Kriyā is like the sun, which makes all things visible. Jnānā is fire, as it burns up all actions (see Ṣatcakranirūpaṇā, verse 49, and Sāradā Tilaka, chap. i.).

Men worship Thee under various names— As Nārāyaṇa<sup>1</sup>; as She who saves from the ocean of Hell;<sup>2</sup>

As Gauri; as the allayer of grief; as Sarasvati, And as the three-eyed giver of knowledge.

16

O Mother of the world, such as worship Thee with twelve Verses of this hymn attain to Thee, and gain all powers of speech 7 and the supreme abode.

<sup>&</sup>lt;sup>1</sup> As Visnu.

<sup>&</sup>lt;sup>9</sup> Narakārnatārinī.

<sup>&</sup>lt;sup>3</sup> Spouse of S'iva. The Devī Purāṇa says; "She who was burned by the fire of yoga was again born of Himālaya; as She has the colour of the conch, jasmine, and moon, she is called Gaurī." Her colour is golden. S'iva said to Pārvati: "O Daughter of Himālaya, I am white as the moon and thou art dark. I am the sandal-tree, and thou art, as it were, a snake entwined round it." Pārvati, taking umbrage at this remark upon Her dark complexion, went away to the forest, and there, by the performance of austerities, gained for herself a golden complexion beautiful as the sunlit sky.

<sup>4</sup> Khedāshāmine.

<sup>&</sup>lt;sup>5</sup> S'iva.

<sup>&</sup>lt;sup>6</sup> Devi of speech and learning.

<sup>?</sup> Vāksiddhi or siddhi of words.

## BHUVANES'VARI¹ From the TANTRASĀRA²

1

Now I pray for the attainment of all blessings to Bhuvaneśvari,

The cause and Mother 3 of the world, She whose form is that of the Sabdabrahman, 4 And whose substance is bliss.

2

Thou art the primordial One, <sup>5</sup>
Mother of countless creatures,
Creatrix of the bodies <sup>6</sup> of the lotus-born, <sup>7</sup> Viṣṇu and S'iva.

Who creates, preserves, and destroys the three worlds.

O Mother! by hymning Thy praise I purify my speech.

<sup>&</sup>lt;sup>1</sup> The Devi in her aspect as Lord and Ruler of the world.

<sup>&</sup>lt;sup>2</sup> P. 567.

<sup>3</sup> Ambikā.

<sup>&</sup>lt;sup>4</sup> Sākṣātšabdabrahmasvarūpiṇī: the "sound" or manifested Aparabrahman, as opposed to the absolute, the Parabrahman. The Devī and the Sabdabrahman are, in fact, one, though men speak of Her as His Sakti (power).

<sup>5</sup> Ādyā.

<sup>&</sup>lt;sup>6</sup> Vapuhpratipādayitrī. The Devas have bodies, subtle though they be, as the S'abdabrahman Himself has.

<sup>7</sup> Brahmā.

O Daughter of the Mountain-King,<sup>1</sup>
Thou art the cause of the world-destroying energy

of Siva,2

Who manifests in earth, water, fire, ether, the sacrificer, the sun and moon,<sup>3</sup>

And who destroyed the body of Manmatha.4

4

O Mother! men only worship the triple-streamed Gangā<sup>5</sup>

Because She shines in the matted hair of Siva,<sup>6</sup> Which has been purified
By the dust of Thy lotus feet.

5

As the moon<sup>7</sup> delights the white night lotus<sup>8</sup> and none other,

<sup>&</sup>lt;sup>1</sup> Himavat, whose daughter, as Pārvatī, the Devī was.

<sup>&</sup>lt;sup>2</sup> For they derive their power from the Devi, the All-Mother, whose children they are, and who also manifests as their Spouse.

<sup>&</sup>lt;sup>8</sup> These constitute the eight-fold forms (aṣṭamūrti) of S'iva, viz, Sarva, Bhava, Rudra, Ugraha, Bhīma, Paśupati, Īśāna, Mahādeva.

<sup>4</sup> The Deva of Love.

<sup>&</sup>lt;sup>5</sup> Trisrotah, for there are three Ganges: the heavenly (Mandākinī), earthly (Alakanandā), and that of the nether world (Bhogavatī).

<sup>&</sup>lt;sup>6</sup> As to the descent of Gangā into the jaṭa of S'iva (see Hymn to Ganga, post).

<sup>&</sup>lt;sup>7</sup> Literally Lord of Kalā. Kalā is a digit of which there are sixteen in the moon. The amākalā is that from which the nectar is distilled.

<sup>8</sup> Kumudini, which blooms and opens at night.

As the sun delights the day lotus 1 and none other, As one particular thing only delights one other, Thou, O Mother! delightest the whole universe by Thy glances.

6

Although Thou art the primordial cause of the world,

Yet art Thou ever youthful;

Although Thou art the Daughter of the Mountain-King,<sup>2</sup>

Yet art Thou full of tenderness.
Although Thou art the Mother of the Vedas,<sup>3</sup>
Yet they cannot describe Thee.<sup>4</sup>
Although men must meditate upon Thee,
Yet cannot their mind comprehend Thee.<sup>5</sup>

7

O Mother of the worlds!
Those who have reached that birth amongst men
Which if so difficult to attain,
And in that birth their full faculties,
Yet nathless do not worship Thee,

<sup>1</sup> Kamalinī.

<sup>&</sup>lt;sup>2</sup> Mountain (S'aila), which is that which is made of masses of stone (S'ilā)—a rhetorical comparison between the hardness of stone and Her tenderness.

<sup>3</sup> Trayā. The whole Veda is so called because it consists of song, prose, and verse; or because the Rik, Yajus, and Sāma are alone referred to as Veda.

<sup>4</sup> Cf. verse 2 of Mahimnastava of Puspadanta.

<sup>5</sup> Literally, "Though thou art to be meditated upon, thou dost not stay in the path of mind" (cf. Mahimnastava, loc. cit, and S'ruti, which says, "Yato vāco nivarttante aprāpya manasā saha.")

Such, though having ascended to the top of the stairs,

Nevertheless fall down again.1

8

O Bhavāni!

Such as worship Thee with fragrant flowers and sandal paste,

Ground with cool water 2 and powdered camphor, Gain the sovereignty of the whole world.

9

O Mother! like the sleeping King of serpents,<sup>3</sup> Residing in the centre of the first lotus,<sup>4</sup> Thou didst create the universe.

Thou dost ascend like a streak of lightning,<sup>5</sup> And attainest the ethereal region.<sup>6</sup>

That is, as the subsequent fall makes the ascent useless, so human incarnation is without avail for those who, without excuse in such incarnation, do not worship the Devi.

<sup>&</sup>lt;sup>2</sup> Kālidāsa in the Ritusamhāra says that in the hot weather women should wear fine cloth, powder their hair with fragrant scent, and smear their breasts with sandal, ground with cool water.

<sup>&</sup>lt;sup>8</sup> She as Kuṇḍalinī resembles a sleeping serpent with three and a half coils abiding in the mūlādhāra.

<sup>4</sup> The Mūlādhāra cakra (see last note).

<sup>&</sup>lt;sup>5</sup> Vidyullatā balaya vibhramamudvahanti. This is the sense of the passage which may literally mean that the Devī carries the beauty (vibrahma) of wristlets, like a streak of lightning, or "the Devī is sporting like a streak of lightning."

<sup>&</sup>lt;sup>6</sup> Khamasnuvānā. Kham is here S'iva in the Sahasrāra, whither the Devī repairs when Her passion is aroused by the lightning of the Kāmāgni around Her fanned by the leftward revolution of the red Kandarpavayu.

Thy body, having been moistened with the nectar flowing from That,<sup>1</sup>

Thou dost again reach Thy abode 2 by that way.3 O Mother and Spouse of Mahesvara!

They in whose heart Thou glitterest are never reborn.

11

O Gauri! with all my heart
I contemplate Thy form,
Beauteous of face,
With its weight of hanging hair,
With full breasts 4 and rounded slender waist,5
Holding in three hands a rosary,6 a pitcher,7 and
a book,
And with Thy fourth hand making the jnānamudrā.8

12

O Bhuvaneśvari Yogis who have restrained their senses And have conquered the six enemies, In yoga with calm minds behold Thee Holding noose and a goad,

<sup>1</sup> That is the Sahasrarapadma.

<sup>&</sup>lt;sup>2</sup> Mūlādhāra.

<sup>3</sup> Margenātena—that is, the nādi suşumnā.

<sup>4</sup> Apīvarastanatatīm.

<sup>5</sup> Tanuvrittamadhyam.

<sup>6</sup> Japamāla, with which japa or recitation of mantra is done.

<sup>7</sup> Kalaša.

<sup>8</sup> Literally, holding cintā, which is a name for the jñāna mudrā, or manual gesture so called.

<sup>&</sup>lt;sup>9</sup> The six sins (see p. 27, n. 3).

And making the vara and abhaya mudrās. 1

13

Thou art Laksmi,
Rivalling the lustre of molten gold,
Holding two lotuses in two of Thy hands,
And with the other two making the gestures which
grant boons and dispel fear. <sup>2</sup>
Four elephants holding jars (in their trunks),
Sprinkle Thy head with nectar. <sup>3</sup>

#### 14

O Bhavānī! Thou art Durgā, seated on a lion, Of the colour of durvā grass, 5

That is, the gestures (Mudrā) which grant boons and dispel fear. In the first the hand is held horizontally, the palm open, the fingers close to each other, and the thumb across the palm and touching the root of the third finger. The second is the same, but the hand is held upwards vertically, the palm being shown to the spectator.

<sup>&</sup>lt;sup>2</sup> That is, the vara and abhayamudrās, ante.

<sup>&</sup>lt;sup>3</sup> In this form the Devi is respresented as being surrounded by four elephants, which pour nectar over her from jars held in their trunks.

<sup>4</sup> One of the names of Bhuvaneśvarī (see p. 171 of Prosanna Kumar Shastri's "Daśamahāvidyā"):

<sup>5</sup> Of a dark green. It is not clear why this colour is here mentioned, as the colour of Durgā is a golden yellow. It is, however, the colour of other forms, which are those of the one and the same Devī. Thus the colour of Kālī is that of anjana (black, collyrium), Tārā is nīlā (dark blue), Mātanginī is asitā (black) or shyāmāngī (dark green). The hue of Shodashī (S'rī) is that of the rising sun (bālārkākanti), at it is that of Bhuvaneśvarī (uddaddinakaradyuti). The colour of Bhairavī is said to be that of a thousand rising suns; of Chinnamastā that of a million suns;

Holding in Thy eight hands various kinds of dreadful weapons,

And destroying the enemies of the immortals. 1

15

I remember again and again the dark 2 primeval Devi 3 swayed with passion, 4

Her beauteous face heated and moist with the sweat (of amorous play),<sup>5</sup>

Bearing a necklace of Ganjā berries, and clad with leaves.

16

O Spouse of S'rīkantha,<sup>7</sup>
I place on my head Thy blue lotus feet,
Which are followed by <sup>8</sup> the Vedas,

Dhumāvatī is of an ashen colour (vivarnā); Bagalāmukhī is all yellow (pītavarņā), and Kamalā is said to be like lightning (saudāminisannibhā)—see Prosanna Kumar Shastri's "Daśamahāvidyā".

- <sup>1</sup> The Daityas. enemies of the Devas, whose Protectress the Devi is.
- <sup>2</sup> Asitakānti. It is difficult to arrive at English translations for some Sanskrit words of colour. Mātanginī here referred to is also spoken of as shyāmāngī or dark green; and dark green and dark-blue seem also to be used interchangeably.
  - 3 Mātanginī, one of the Dasamahāvidyā.
- 4 Anangatantrām—influenced or swayed by Ananga ("the bodiless one"), a name of the Hindu God of Love, Kāma.
- <sup>5</sup> Avirnidāsha jalashikharashobhivaktrām. The cause is shown in the preceding line—play and union with her Lord.
  - 6. Red and black berries used as goldsmiths' weights.
- 7 S'iva, the "beautiful throated," also called Shitikantha ("peacock-throated"), from the colouring caused by His drinking the venom which arose at the churning of the ocean.
  - 8 Anugamyamānau—that is, the Vedas worship and adore Her.

As swans are lured by the tinkling sound of an anklet.

#### 17

O Bhavānī! I worship thy body from ankle to knee, 1

Upon which the bull-bannered one 2 gazes with great love,

And who, as if not satiated by looking thereon with two eyes,

Has yet made for himself a third. 3

#### 18

I call to mind thy two thighs,4

Which humble the pride of the trunk of an elephant, And surpass the plantain-tree in thickness and tenderness.<sup>5</sup>

O Mother! youth 6 fashioned those thighs
That they may support as two pillars the weight of
thy (great) hips, 7

<sup>&</sup>lt;sup>1</sup> Janghā. cf. Lalitāsahasranāma, verse 18, where the Devi's calves are compared to "the sapphire-studded quiver of the God of Love, with rounded ankles and instep arched like the back of a tortoise."

<sup>&</sup>lt;sup>2</sup> S'iva, also called Vrisaddhvaja.

<sup>&</sup>lt;sup>8</sup> S'iva is always represented with three eyes, the third being the eye of wisdom, which in man opens on the realization of divinity.

<sup>&</sup>lt;sup>4</sup> Uru (cf. Lalitāsahasranāma, verse 17. "The symmetry and smoothness of Her thighs are known only to Kāmeśa (S'iva). Her knees shine like jewelled discs."

<sup>&</sup>lt;sup>5</sup> Cf. First Canto of Kālidāsa's Kumāra Sambhavam.

<sup>6</sup> Madhyamenabayasā.

<sup>7</sup> Shroni.

#### BHUVANES'VARĪ

19

Looking at thy waist, 1 it would seem as if it had been absorbed

And become the great bulk of thy breasts and hips. 2

By the youth 3 which clothes the body with hair, 4 May it ever be resplendent in my heart!

20

O Devi! may I never forget thy navel, <sup>5</sup>
As it were a secure inviolate pool, <sup>6</sup>
Given to Thee by Thy blooming youth,
Filled with the liquid beauty <sup>7</sup> of the beloved of Smara, <sup>8</sup>

<sup>1</sup> Murtirmadhyastava.

<sup>&</sup>lt;sup>2</sup> Shronyaustanauchayugapat prathayishyatochchairbālyāt parena bayasā parihristasārah—that is, the waist is so slender and the breasts and hips so heavy that it would seem that the greater part of the body, which goes to the making of the waist, had been taken away and put into the breasts and hips, and formed their bulk.

<sup>&</sup>lt;sup>8</sup> Bālyātparenabayasā. Literally the age which follows child-hood, which is the cause of these changes in woman's body.

<sup>4</sup> Romāvalivilāsitena, which appears with puberty (cf. verse 15 of the Lalitā).

<sup>&</sup>lt;sup>5</sup> Nābhi, which also means any navel-like cavity.

<sup>6</sup> Pallalamapradhrisyam—from all but S'iva: a similar idea to that of verse 17 of the Lalitā, where it is said that the beauty of the Devi's thighs are known only to Her Lord Kāmeśa (S'iva).

<sup>7</sup> Lavanyavaribharitang.

<sup>8</sup> That is, Rati, Spouse of Kāma or Smara, the God of Love, son of Kṛṣṇa and Rukminī. The son of Kāma is Aniruddha, and his companion is Vasanta, the spring. He is armed with a bow-and-arrows, the bow string being a line of bees, and the arrows flowers of different plants.

He who was fearful of the fire from the eyes of

#### 21

Thy two lotus-like breasts, smeared with sandal, Which bear ashes telling of Siva's embrace,2

Call to mind the vermilion-painted temples moist with ichor 3

Of some (impassioned) elephant Rising from his bath in waters, Flicked with foam.<sup>4</sup>

#### 22

O Mother! Thy two arms, beauteous with the water Dripping from Thy body bathed from neck to throat, Seem to have been formed by the crocodile-bannered One,<sup>5</sup>

As long nooses wherewith to hold the throat of his enemy <sup>6</sup> (Siva).

- <sup>1</sup> When the Devas desired a commander for their forces in their war with Tāraka, they sought the aid of Kāma in drawing S'iva towards Pārvatī, whose issue alone could destroy the demon. Kāma undertook the mission, and shot his arrows of love at S'iva, when the latter was doing tapas. S'iva, however, who was offended at this disturbance of his devotions, burnt Kāma down with a flash from the fire of His third eye. Subsequently Kāma was reborn in the form of Pradyumna at the request of Rati.
  - <sup>2</sup> For S'iva's body is covered with ashes.
- <sup>3</sup> Samadasyakumbhau, the ichor which exudes from the temples of elephants in rut.
- <sup>4</sup> The ashes are thus compared to foam, and the sandal paste to the vermilion with which the temples and foreheads of fine elephants are painted.
  - <sup>5</sup> That is, Kāma, the God of Love.
- <sup>6</sup> For S'iva burnt him (see ante n. 5). The Devi's arms embrace the neck of S'iva

May I never forget them!

23

O Daughter of the Mountain-King,

Again and again have I looked upon Thy shapely neck,

Which has stolen the beauty of a well-formed shell, And is adorning with pleasing necklace and many another ornament;

Yet am I never satiated.

24

O Mother! he has not been born in vain <sup>1</sup>
Who oft calls to his mind
Thy face, with its large round eyes and noble brow,
Its radiant cheeks and smile,
The high, straight nose,
And lips red as the bimba fruit. <sup>2</sup>

25

Whoever, O Devi! contemplates upon Thy wealth of hair,

Lit by the crescent moon, 3

Resembling a swarm of bees hovering over fragrant flowers,

Is freed of the ancient fetters which bind him to the world. 4

H-6

<sup>&</sup>lt;sup>5</sup> Sa eva jātah. Literally, "He is indeed born." His birth is fruitful.

<sup>&</sup>lt;sup>1</sup> The fruit of the tree called tyālākucho in Bengali, which, when ripe, is very red, and to which the lips of young women are often compared (cf. Meghadūta, verse 2, "Pakvabimbādharoṣthī").

<sup>&</sup>lt;sup>2</sup> The Devi bears the crescent moon on her head as does S'iva.

<sup>&</sup>lt;sup>3</sup> Tasya svayam galati Devī purāṇapāshā—that is, he is freed of rebirth, the fruit of Karma. Here commences the phala (fruit or result portion) of the stotra.

#### HYMNS TO THE GODDESS

26

at Her feet.

The mortal who in this world
Devoutly from his heart reads this hymn,
Sweet to the ears of the wise,
Attains, for ever all wealth in the form of that
Lakṣmī
Who attends the crowned kings who are prostrate

42

## ĀDYAKĀLI

## (ĀDYAKĀLĪSVARŪPASTOTRA)1

## FROM THE MAHĀNIRVĀŅA TANTRA

- 1. HRIM,2 O destroyer of time !3
- 2. S'RIM,4 O terrific one !5
- 3. KRIM,6 Thou who art beneficent,7

- <sup>2</sup> The Māyābīja (see Fifth Ullāsa, verse 10).
- <sup>3</sup> Kālī (see Fourth Ullasa, verses 30 et seq.). She is thus called Kālakarshinī.
  - 4 Bija of Laksmi, Devi of prosperity or beauty.
  - <sup>5</sup> Karāli.
- <sup>6</sup> The Bijābhidāna says  $Ka = K\bar{a}li$ ,  $Ra = Brahm\bar{a}$ ,  $\bar{I} = Mah\bar{a}$ -māyā. The half circle of *candrabindu* is the universal Mother, and the point is the destroyer of misery.
- 7 Kalyāṇī, or She who bestows peace and happiness (see the Lalitā, verse 73). According to the Padmapurāṇa, Devi is worshipped as Kalyāṇī in the Malaya mountains.

<sup>&</sup>lt;sup>1</sup> From the Mahānirvāṇa Tantra, Seventh Ullāsa, verses 12 et seq. This hymn to the primordial Kālī contains a hundred of her names all beginning with "K." Thus Kālī, Karālī, Kalyānī, Kalāvatī, Kamalā, Kalidarpaghni, Kaparddīśakripanvitā, etc. Kādi is that which has "Ka" in the beginning. In the Tantrarāja, Devī says to S'iva: "The syllable 'Ka' is in Thy form, and that S'akti confers all siddhis" (see Lalitā Sahasranāma, where a number of the following names occur).

- 4. Possessor of all the arts,1
- 5. Thou art Kamalā,2
- 6. Destroyer of the pride of the Kali Age.3
- 7. Who art kind to him of the matted hair,4
- 8. Devourer of Him who devours,5
- 9. Mother of Time 6
- 10. Thou art brilliant as the fires of the final dissolution.
- 11. Spouse of Him of the matted hair.8
- 12. O Thou of formidable countenance,9
- 13. Ocean of the nectar of compassion,10
- <sup>1</sup> Kalāvatī (see the Lalitā, verse 74). The Kalā, or arts, are sixty-four in number. The S'akti should always be Kalāvatī. Devī is also called Kalāmālā, or garland of the arts. Kalāvatī may also mean possessed of all arts complete.
- <sup>2</sup> A name of Lakṣmī-Devī is Kamalā, for She is all S'aktis. In verse 73 of the Lalitā, Devī is called Kāmakalārūpā, on which Bhāskararāya says that there are three bindus and the hārdakala. The first bindu is called Kāma, and the last Kalā; but according to the rule pratyāhāra, Kamalā includes all four. Kālikā Purāṇa says, Devī, is alone indicated by Kāma.
  - <sup>3</sup> Kalidarpaghnī.
- <sup>4</sup> Kapardīšakripanvitā. *Kapardīša* is a title of S'iva derived from his matted hair.
- <sup>5</sup> Kālikā, because She devours S'iva as Mahākāla (see Mahānirvāṇa Tantra, Fourth Ullāsa, verse 31).
  - <sup>6</sup> Kālamātā.
  - <sup>7</sup> Kālānalasamadyuti.
- <sup>8</sup> Kapardini. Spouse of S'iva, called Kapardi from his matted hair (see Lalita, verse 151). The Visva says that Kaparda means the matted hair of S'iva and the cowdung cakes. When S'iva incarnated, as Mailara, his spouse was decked with a garland of cowdung-cakes.
  - 9 Karālāsyā.
  - 10 Karunāmritasāgarā (see Lalitā, verse 73).

- 14. Merciful,1
- 15. Vessel of mercy,2
- 16. Whose mercy is without limit,3
- 17. Who art attainable alone by Thy mercy,4
- 18. Who art fire,5
- 19. Tawny,6
- 20. Black of hue,7
- 21. Thou who increaseth the joy of the Lord of creation,8
- 22. Night of darkness,9
- 23. In the form of desire,10
- 24. Yet liberator from the bonds of desire,11
- 25. Thou who art dark as a bank of cloud, 12
- <sup>1</sup> Kripāmayi.
- <sup>9</sup> Kripādhārā.
- <sup>3</sup> Kripāpārā.
- 4 Kripāgamā.
- <sup>5</sup> Kṛṣānu. Kṛṣānuretas is an epithet of S'iva whose male seed is fire.
  - 6 Kapilā.
  - 7 Kṛṣṇā.
  - 8 Kṛṣṇānandavivardhini. Kṛṣṇa is here the supreme Lord.
- <sup>9</sup> Kālaratrī. The Lalitā, verse 101, speaks of the Devī as attended by hosts of S'aktis, Kālarātrī, and others—that is the twelve S'aktis from Kālarātrī to Tankārī, one in each petal of the anahāta padma. The Varāha Purāṇa says that Raudrī, who was born form darkness and went to the Blue Mountain to perform penance (the S'akti causing destruction) is called Kālarātrī.
- 10 Kāmarupā (*ibid.*, verse 73), Kalika Purāna-says that Devī is called Kāma because She came to the secret place in the Blue peak of the great mountain (Kāilāsa) along with S'iva, for the sake of desire, and because She fulfils desires and destroys and restores the body of Kāma.
  - 11 Kāmapāśavimocini.
- 19 Kādambinī. In the heat of India the rain-cloud is welcome, and in some of Her forms She is dark.

- 26. And bearest the crescent moon,1
- 27. Destructress of sin in the Kali Age,2
- 28. Thou who art pleased by the worship of virgins,3
- 29. Thou who art the refuge of the worshippers of virgins,4
- 30. Who art pleased by the feasting of virgins, 5
- 31. And who art in the form of the virgin, 6
- 32. Thou who wanderest in the Kadamba forest,7
- 33. Who art pleased with the flowers of the Kadamba forest, 8

<sup>1</sup> Kalādhārā.

<sup>&</sup>lt;sup>2</sup> Kalikalmaṣanāśinī (see Lalitā, verse 113), Kūrma Purāṇa says that the repetition of the names of Devī destroys the multitude of sins in the Kali Age.

<sup>\*\*</sup> Kumārīpūjanapritā. The Kumārī pūjā, or worship of virgins, is a pūjā common in Bengal. The worship is by men, whereas the sadhavapūjā, or worship of married women, is done by women. Or Kumārī may directly refer to the Devī Herself. She is known as the unmarried Kumārī. A sūtra of the S'iva Sūtras runs Iccāšaktih Umā kumārī. The energy of desire is Umā, the unmarried. Bhāskararāya (Commentary, Lalitā, verses 25, 40) says: "As play She creates the universe, hence She is Kumārī, or She destroys (mārayate) the ground (ku) of the great illusion. Hence She is Kumārī; Kumārī is the enjoyer and not to be enjoyed, as She is one with the Yogi, the enjoyer.

<sup>4</sup> Kumārī pūjakālayā, or "who art the refuge of such worshippers."

<sup>&</sup>lt;sup>5</sup> Kumārībhojanānanda. The Kumārīs are feasted at the Kumārī pūjā.

<sup>&</sup>lt;sup>6</sup> Kumārīrūpadhārinī. So a very young marriageable girl is called Gauri.

<sup>&</sup>lt;sup>7</sup> Kadambavanasanchārā (see Hymn to Tripurasundari, post).

<sup>8</sup> Kadambapuspasantosā (see Lalitā, verse 73).

- 34. Who hast Thy abode in the Kadamba forest, 1
- 35. Who wearest a garland of Kadamba flowers, 2
- 36. Thou who art youthful, 8
- 37. Who hath a soft low voice, 4
- 38. Whose voice is sweet as the crv of a *Cakravāka* bird,<sup>5</sup>
- 39. Who drinkest Kādambarī wine,6
- . 40. And art pleased with the Kādambarī wine,
- <sup>1</sup> Kadambavanavāsinī (see the Lalitā, verse 23). The palace of Cintāmani is surrounded by a gallery of gems (manimanḍapa). Around this is the grove of Kadamba trees, which in the Purāṇās are said to be seven yojanas in height in the space between the walls of gold and silver. The Bhairavayāmala says the abode of Bindu is the ocean of nectar. The five yonis—that is, the five sakti angles in the śricakra—are the divine trees. There is the grove of Nīpa trees. Within that is the gallery of gems. Within that is the palace of Cintāmani.
- <sup>9</sup> Kadambapuşpamālinī. The Lalitā, verse 8, speaks of Devi as decked above her ears with clusters of Kadamba flowers.
  - 3 Kishori.
- <sup>4</sup> Kālakaṇṭhā. Devī is also called Kālakaṇṭhī, or wife of Kālakaṇṭha, a name of S'iva whose throat was coloured by the poison he swallowed at the churning of the ocean. According to Devī purāṇa, Kālakaṇṭha was worshipped at Kālanjara.
- <sup>5</sup> Kalanādaninādinī. Water-birds which sing to one another at night—the male to the female and the latter to the male—sitting on opposite banks of the river. Their passionate devotion is often alluded to by the poets.
  - 6 Kādambarīpānaratā.
- <sup>7</sup> Kādambarīpriyā. Kādambarī is mead. Bhāskararāya (Commentary, Lalitā), dealing with the Tripura Upanishad, which prescribes that mead, fish, flesh, and cooked cereals should be offered to the Devatā, says that it enjoins those who are allowed to take wine, flesh, etc., that they should do so after first dedicating them to the Brahman, and minimize the habit by gradation (see the same idea expressed in Manu v., 56, Bhāg. Pr. XI., 5-11).

- 41. And whose cup is a skull,1
- 42. Who wearest a garland of bones,2
- 43. Who art pleased with the lotus,3
- 44. And who art seated on the lotus,4
- 45. Who abidest in the centre of the lotus,5
- 46. Whom the fragrance of the lotus pleases,6
- 47. Who movest with the swaying gait of a hamsa,
- 48. Destroyer of fear,8
- 49. Who assumeth all forms at will,9
- 50. Whose abode is at Kāmarūpa,10
- 51. Who ever dallies at the Kāmapītha,11
- 52. O Beautiful One,12
- 53. O creeper which givest every desire,13
- <sup>1</sup> Kapālapātraniratā.
- <sup>2</sup> Kamkālamālyadhārini.
- 3 Kamalāsanasantustā.
- 4 Kamalāsanavāsini.
- . 5 Kamalālayamadhyasthā.
  - 6 Kamalāmodamodinī.
- <sup>7</sup> Kalahamsagatī. *Hamsa* is variously translated goose, swan, flamingo. A swaying waddle like that of a duck is admired. As the swans live in the celestial lake called Mānasa, so She lives in the minds (mānasa) of Her devotees.
  - 8 Klaibyanāśinī.
  - 9 Kāmarūpinī (see also post).
  - 10 Kāmarūpakritavāsā (see next note).
- <sup>11</sup> Kāmapīthavilāsinī. Kāmarūpa, the great Tantrika centre in Assam, one of the *Mahāpīthas*, where the genital organ of the Devī fell on the severance of Her dead body by Viṣṇu after the *Dakṣa Yajna*. Kāmarupa is also one of the *Ādibhuta*, which are in the *Mūlādhāra* and other tattvik centres (see the Lalitā, verse 82).
  - 19 Kamaniyā.
- 13 Kalpalatā. The Kalpa tree is one of the celestial trees in the heaven of India, which yielded whatever one desired. Woman is likened to a creeper (latā) embracing and depending on her

- 54. Whose beauty is Thy ornament,1
- 55. Adorable as the image of all tenderness,2
- 56. Thou with a tender body,3
- 57. And who art slender of waist,4
- 58. Who art pleased with the nectar of purified wine,<sup>5</sup>
- 59. Giver of success to them whom purified wine rejoices,<sup>6</sup>
- 60. The own Deity of those who worship Thee when joyed with wine,
- 61. Who art gladdened by the worship of Thyself with purified wine,8
- 62. Who art immersed in the ocean of purified wine,9
- 63. Who art the protectress of those who accomplish *vrata* with wine, 10,

husband (see also the Lalita, where the Devi is called *Bhaktimatkal-palatika*, the *kalpa* creeper of the devotee).

- <sup>1</sup> Kamanīyavibhūṣanā, or "who art the possessor of beautiful ornaments."
- <sup>9</sup> Kamaniyagunārādhyā; or it may mean that the Devi is to be worshipped by the worshipper with all best and tender feeling.
  - <sup>8</sup> Komalāngi.
- <sup>4</sup> Krishodarī. Literally, small of belly (see Bhuvaneśvarī stotra, apivarastanatating tanuvrittamadhyām, and the Lalitā, verse 79, tanumadhyā).
- <sup>5</sup> Kāranāmritasantoshā. *Kārana* is one of the technical terms given to the purified wine consumed as an element of the Tāntrika pancatattva.
  - 6 Kāranānandasiddhidā.
  - 7 Kāranānandajapeshtā.
  - 8 Kāranārchchanaharshitā.
    - <sup>9</sup> Kāranārnavasangmagnā.
- 10 Kāranavratapālinī. Vratas are ritual acts and devotional exercises which do not belong to the obligatory (nitya) karma.

64. Whom the fragrance of musk gladdens,1

65. And who art luminous with a tilaka mark of musk,2

66. Who art attached to those who worship Thee

with musk,3

67. Who lovest those who worship Thee with musk,4

68. Who art a mother to those who burn musk as incense,<sup>5</sup>

69. Who art fond of the musk-deer,6

70. And who art pleased to eat its musk,7

71. Whom the scent of camphor gladdens,8

72. Who art adorned with garlands of camphor,9

73. And whose body is besmeared with camphor and sandal paste,10

74. Who art pleased with purified wine flavoured

with camphor,11

75. Who drinkest purified wine flavoured with camphor, 12

<sup>&</sup>lt;sup>1</sup> Kastūrīsaurabhāmodā. Musk is used in worship to scent candan, etc.

<sup>&</sup>lt;sup>2</sup> Kastūrītilakojjvalā. The *tilak* is the mark worn by sectarian Hindus on the forehead.

<sup>&</sup>lt;sup>8</sup> Kastūripūjanaratā.

<sup>4</sup> Kastūrīpūjakapriyā.

<sup>&</sup>lt;sup>5</sup> Kastūrīdāhajananī.

<sup>6</sup> Kastūrimrigatoshini.

<sup>&</sup>lt;sup>7</sup> Kastūribhojanapritā.

<sup>&</sup>lt;sup>8</sup> Karpūrāmodamoditā. Camphor is burnt in worship during ārati, and is used to scent the pādya, betel leaf, etc., offered to the Devī.

<sup>&</sup>lt;sup>9</sup> Karpūramālābharanā. Balls of camphor are strung together in a garland.

<sup>10</sup> Karpūracandanākshitā.

<sup>11</sup> Karpūrakāranāhladā.

<sup>12</sup> Karpūrāmritapāyinī.

- 76. Who art bathed in the ocean of camphor,1
- 77. Whose abode is in the ocean of camphor,2
- 78. Who art pleased when worshipped with the bija "Hūm,"
- 79. Who threatenest with the bija "Hūm,"4
- 80. Embodiment of Kulācāra,5
- 81. Adored by Kaulikas,6
- 82. Benefactress of the Kaulikas,7
- 83. Observant of Kulācāra,8
- 84. Joyous one,9
- 85. Revealer of the path of the Kaulikas,10
- 86. Queen of Kāśi,11
- 87. Allayer of sufferings, 12
- <sup>1</sup> Karpūrasāgarasnatā.
- <sup>2</sup> Karpūrasāgarālayā.
- <sup>3</sup> Kūrchchabījajapapritā. Hūm is the Kūrchhabīja.
- <sup>4</sup> Kūrchchajapaparāyayanā—that is, She who mutters "Hūm" when conquering the demons. The Devī then constantly uttered the hūmkāra with its threatening, roaring sound.
- 5 Kulīna. Kula, according to the Tantra, means S'akti. Akula = S'iva. The union of Kula with Akula is called Kaula, the essence common to both S'iva and S'akti. Hence Devī is Kaulinī (see Lalitā, verse 37). Both Kula and Akula are in the Sahasrāra. Kulācāra is the way of the Kaula division of Tantrik worshippers.
- 6 Kaulikārādhyā. The Kaulikas are followers of Kulācāra (see last note). So also in the Lalitā, verse 17, the Devi is
- addressed as "adored by Daksinas and Adaksinas."
  - 7 Kaulikapriyakārīnī.
  - 8 Kulacārā, v. ante.
  - 9 Kantukinī.
  - 10 Kulamārgapradarshini.
  - 11 Kaśiśvari. Kāśi is Benares, the sacred city of S'iva.
- 12 Kartahartrī; and thus the Lalitā speaks of the Devī as the moon-light which soothes those burned by the triple fires of misery.

- 88. Giver of blessings to the Lord of Kāśi,1
- 89. Giver of pleasure to the Lord of Kāśi,2
- 90. Beloved of the Lord of Kāśi,3
- 91. Thou whose toe-ring bells make sweet melody as Thou moveth,
- 92. Whose girdle bells sweetly tinkle,5
- 83. Who abidest in the mountain of gold,6
- 94. Who art like a moonbeam on the mountain of gold,
- 95. Who art gladdened by the recitation of the mantra" Klim,"8
- 96. Who art the Kāma Bija,9
- <sup>1</sup> Kāśīśavaradayinī ("Lord" is S'iva).
- 9 Kāśīśvarakritāmodā.
- <sup>8</sup> Kāśiśvaramanoramā.
- 4 Kalamanjiracaranā.
- <sup>5</sup> Kvanatkāncīvibhūṣanā.
- 6 Kāncanādrikritāgarā (the mountain Kāncana or Sumeru). Durvāsa says in his Lalitāstavaratna (verses 2-4): "Let the gold mountain be victorious whose body is the universe resounding with the music of celestial women living in the golden bowers of creepers of the mountain peak. We salute the three peaks which are the seats of Brahmā, Viṣṇu, and S'iva, extending to the four quarters of the earth. In their midst is another peak 400 yojanas (a yojana is eight or nine miles) in height, making the place beauteous with the golden rays of its flowers, and I worship it." The Lalitā Sahasranāma (verse 22) also addresses Devī as dwelling on the middle peak of Mount Sumeru.
  - <sup>7</sup> Kāncanācalakaumudi.
- <sup>8</sup> Kāmabījajapānanda. The Kāma bīja is "klīm." When the "Ka" and "La" are eliminated, the remaining "īm" is called kāmakalā, which is in the turīya state. In the Lalitā, verse 225, Devī is called creatrix of the mantra klīm ("klīmkarī"). Klīmkāra is S'ivakāma, and She is His wife.
  - 9 Kāmabījasvarūpinī—that is, She is "klīm" itself.

97. Destructress of all evil inclinations,1

98. And of the afflictions of the Kaulikas—2

99. Lady of the Kaulas,3

100. O Thou who by the three bijās, "Krīm"
"Hrīm" "Srīm" art the Destructress of
the fear of death4—
(To Thee I make obeisance.)

<sup>&</sup>lt;sup>1</sup> Kumatighnī. Devī is also (Lalitā, verse 78) Sadācāra pravarttakā, because She makes men move to right action.

<sup>&</sup>lt;sup>2</sup> Kulinārtināśini.

<sup>&</sup>lt;sup>8</sup> Kulakāminī.

<sup>4</sup> Krim, Hrim, S'rim mantravarnena kālakanţakaghātini.

# LAKȘMĨ¹

## (LAKSMISTOTRAM)

## FROM THE TANTRASĀRAS

O Devi Kamalā,<sup>3</sup> beloved of Viṣṇu, Adored by the three worlds, As Thou art constant to Viṣṇu, be Thou constant to me.

Whoever worshipping Laksmi, reads these twelve names of Her—

Iśvarī, Kamala, Lakṣmī, Calā, Bhūti, Haripriyā, Padmā, Padmālayā, Sampat, Padmā,

Lakśmi, commonly called S'ri, Devi of prosperity and beauty: the S'akti, or Spouse of Viṣṇu, who rose resplendent from the sea at the churning of the ocean by the Devas and Asuras, and then reclining on the breast of Hari, gazed upon the enraptured Devas. As her Lord assumes various forms, so does She.

<sup>&</sup>lt;sup>2</sup> P. 577.

<sup>&</sup>lt;sup>8</sup> Because She appeared from the lotus.

<sup>&</sup>lt;sup>4</sup> Feminine of Isvara, or Lord, or Ruler.

<sup>&</sup>lt;sup>5</sup> Or Cancalā, the fickle one, for nothing is so fickle as wealth and prosperity—"here to-day and gone to-morrow."

<sup>&</sup>lt;sup>6</sup> Prosperity.

<sup>7</sup> Beloved of Hari (Vișnu).

<sup>8</sup> Lotus.

<sup>9</sup> Who dwells in the lotus.

<sup>10</sup> Wealth.

#### LAKSMĪ

55

Uchaih, <sup>1</sup> S'rī<sup>2</sup> Padmadhārinī, <sup>3</sup> With such an one, his wife and children, Lakşmī ever abides.

<sup>&</sup>lt;sup>1</sup> The exalted One, for prosperity exalts.

<sup>&</sup>lt;sup>2</sup> Beauty and prosperity.

<sup>&</sup>lt;sup>3</sup> Holding the lotus in her hands.

# TĀR¹ (TĀRĀṢṬAKAM)³ From the NĪLA TANTRA

1

### O Mother, Devi Nilasarasvati<sup>3</sup> Tārā,

<sup>1</sup> The Matsyasūkta, Tārārṇava, and Nīla Tantras deal with particulars or Tārā or Tāriņī, one of the Mahāvidyā, whose bija is Hrim Strim, Hum (Kurccha), Phat (see verse 4). She is called Nilasarasvati, because She playfully gives the power of speech. She is called Tara on account of her being deliverer or saviour (tārakatvāt). She gives both pleasure (sukha) and liberation (mokṣa). She is called also Ugratārā, because She saves from formidable and Rsi Vasistha is said to have cursed this horrible calamities. vidya, and then raised the curse so that siddhi might be gained from Her by japa of the bija Hrim, Strim, Hum, Phat, after which She again became glorious. Her Mantra is also given as S'rīm, Hrim, Strim, Hum, Phat (giver of wealth and beauty); another is Hrīm, Hrīm, Strīm, Hūm, Phat (giver of all desires); another is Aim, Hrīm, Strīm, Hūm, Phat (giver of speech), and Hrīm, Strīm, Hūm, Phat (giver of liberation). Her Yantra is an eight-petalled lotus surrounded by a circle, with inverted triangle in the centre with Hūm. On the petals are Hrīm, Strīm, S'rīm, Hūm. There is also a Yantra (Tārāṣatkoṇa) of two superimposed triangles, making a star.

<sup>2</sup> From the Nila Tantra (see also Tantrasāra, p. 610, R. M. Chatterjee's edition, and the Brihatstotraratnākara, p. 283, where

a more correct text is given).

<sup>8</sup> The blue Sarasvatī, Devī of speech (see note 1, ante). Nīla Tantra says She is in the form of all language (sarvabhāṣā ayī). The Nīlasarasvatī Yantra is figured at p. 93 of the Dashamahāvidyā.

Refuge with Thee I crave.

Giver of prosperity and wealth art Thou

To those who worship Thee. Standing on Siva,

Thy right foot upon His breast and left upon His
thigh.

Ever art Thou, with smiling lotus-like face.

Thy three eyes are, as it were, full-blown lotuses.

In Thy hands Thou holdest a knife, a skull, a lotus, and a sword.

2

Thou art the presiding Devi of speech.

Thou art the creeper which grants all desires.<sup>2</sup>

Thou art the giver of all siddhi,<sup>3</sup>

And the power to write both verse and prose.

Three are Thine eyes, as it were blue lotuses.

Ocean of kindness and compassion art Thou.

I pray Thee of Thy mercy shower upon me the nectar of prosperity.

3

O Sharbhā,<sup>4</sup> I pray Thee remove my fears. Proud Lady, brilliant are Thy garments, Bright with coiling serpents. Thou art clad in tiger skin. Thy waist is adorned with tiny tinkling bells. Thou holdest the heads of two demons Dripping with blood, just severed by the sword. Thy waist is girdled with heads of demons,

<sup>&</sup>lt;sup>1</sup> Karttri (for dhyāna see p. 94 Dasamahāvidyā).

<sup>&</sup>lt;sup>2</sup> As did the celestial Kalpa tree in Indra's heaven.

<sup>3</sup> Material success, psychical powers, spiritual attainment.

<sup>4</sup> Spouse of S'iva (Sharbha).

As it were with a garland.
Thus art Thou beautiful, O formidable One.1

4

O Devi Tārā, attained with difficulty,
I take refuge with Thee.
Thou art beautiful with form both amorous and charmful.<sup>2</sup>

Thou art Bindu and the half-moon,<sup>3</sup> Whose substance is Hrim and Phat.<sup>4</sup> Thou art mantra<sup>5</sup> and the shelter of all. Thy forms are threefold—Gross, Subtle, and Supreme. Thou art beyond the reach of Veda.<sup>6</sup>

<sup>1</sup> Her dhyāna is given as follows: The Devī is in the midst of four blazing funeral pyres; Her feet as described in verse l; formidable, with garland of severed heads; short of stature; bigbellied; tiger skin round the waist; youthful; four-armed; protruding tongue; giving vara; holding the articles mentioned in verse l (the skull and lotus in left hands); a rṣi Akshobhya in the form of a serpent on her head; her body lustrous as that of the moonbeams; formidable teeth; smiling face; three eyes blazing like the morning sun.

<sup>&</sup>lt;sup>2</sup> Māyānanga vikārarūpalalane.

<sup>&</sup>lt;sup>3</sup> Ardhacandrātmike —that is, the crescent sign below the bindu in candra bindu. She is both bindu and Nāda (see Introduction). It is also said that there are eight varṇa above the bindu of Hrīm, commencing with ardhacandra, and ending with unmani, of which the third is Nāda. Here, as the Mahāsvachchanda Tantra states, the Devī should be contemplated.

<sup>&</sup>lt;sup>4</sup> Two tantrik bija mantras: as to Hūm (see p 56, note 1, ante). Phat is the astra or weapon mantra (see note 1, p. 50, ante).

<sup>5</sup> Mantrātmike (see p. 2, ante).

<sup>&</sup>lt;sup>6</sup> Vedanāngnahigocharā, as to her three forms (vide ante).

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5

By the service of Thy lotus feet,
Men of good deed attain sāyujya¹ liberation.
O Parameśvarī, Thou art the Spouse of Him²
Who is Brahmā, Viṣṇu, and the three-eyed One.
O Mother! he who neglects to serve Thy lotus feet,
But serves instead the Devas, Indra, and others,
Who are themselves plunged in the ocean of
samsāra,³

Is indeed and most truly ignorant.

6

O Mother! those Devas who receive on their crowns

The pollen which comes from Thy lotus-like feet,4

- <sup>2</sup> That is Parameśvara, in whom the threefold energies which manifest in the *trimūrti* are contained *tasyastri paramešvari trinayanabrahmādi samnyātmanah*.
- 3 The Deva, in this like man, is a samsārin or inhabitant of of the samsāra, which comprises earth, the antarikṣa, and heaven (svarga), the abode of the Deva. The latter has wife and children, is engaged in conflict with demons, and so forth. When the merit which gains the Deva heaven is exhausted, he descends to earth again.
- <sup>4</sup> That is, the Deva bow their heads at the feet of the Devi, receiving on their heads the dust of Her feet.

<sup>&</sup>lt;sup>1</sup> Literally, "becoming one with the Deity." Identification of the self and the Deity with attributes; one of the four forms of qualified liberation—Sālokya, Sārūpya, Sāmīpya, Sāyujya. Those who know the Brahman and such worship to be imperfect reject them, and attain the unconditioned bliss (kaivalya) which transcends all other states. But these others must be passed before the end is reached, which the S'aktirahasya summarizes by a short verse: "A mortal who worships by ceremonies, by images, by mind, by identification, by knowing the self attains kaivalya."

Are able to keep their promise of conquest,
And to gain victory over their enemies in battle—
Such, without a doubt, are sheltered in Thy lap.
But their enemies who send forth the defiant challenge,

"I am a Deva, and none is equal to me in the whole world."

Perish and meet such death as befits them.

7

Bhūta, Preta, Piśācha, Rākṣasa,

Daitya, foremost of Dānava, Yakṣa, Lords of Naga,¹

Wrathful Dākinī, great birds,3 tigers, and other dreadful creatures

Forthwith take flight at but the remembrance of Thy name,

And are powerless to do aught of evil.

8

Who serves Thy lotus feet, to him siddhi<sup>4</sup> is given. He surpasses the Lord of speech,<sup>5</sup> And obtains the beauty of Kāma.<sup>6</sup>

He can charm and paralyze multitudes of elephants upon the field of battle,

<sup>&</sup>lt;sup>1</sup> Various spirits and inferior divinities of more or less evil and malignant character,

<sup>&</sup>lt;sup>2</sup> A form of S'akti attendant on the Devi in Her terrible forms.

<sup>8</sup> Khacara (vultures, eagles, etc.).

<sup>4</sup> Vide ante, p. 57. note 3,

<sup>&</sup>lt;sup>5</sup> Brihaspati.

<sup>&</sup>lt;sup>6</sup> Deva of Love.

<sup>&</sup>lt;sup>7</sup> He has the powers of mohanam and stambhanam, the latter being one of the Tantrika Satkarma.

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And has power to stay the flow of water.<sup>1</sup> The Siddha<sup>2</sup> and prosperity are under his control.

61

#### PHALASLOKA.3

Whoever, being pure and self-controlled, Reads this eight-versed hymn to Tārā, At morn, at noon, at evening, To him is given
The power to write beautifully in prose or verse, Knowledge in all S'āstra, Imperishable fortune,
The enjoyment of whatsoever he may desire, Fame, beauty, and wealth, The love of all men, And at the end liberation.

<sup>1</sup> A particular form of Stambhanam called jalastambha.

<sup>2</sup> Devayoni of that name inhabiting the antariksa.

<sup>3</sup> Fruit or result of the stotra.

<sup>4</sup> Labhate devyām kavitvām.

# MAHIṢĀMARDINĪ 1

### (MAHIŞĀMARDINĪSTOTRA)

FROM THE TANTRASĀRA 2

1

O CANDI! wander in my heart,

By whom the act of formidable Asura 4 was shattered,

Destroy the calamities which deeply pierce me,

Arising from the mass of malice and fears (which assail me),

So that, free from danger,

And protected by the lotus cluster of Thy feet,

My swan-like 5 mind may swim and rejoice in the ocean of bliss.

<sup>&</sup>lt;sup>1</sup> A title of Durgā, S'akti of S'iva as the powerful victrix of demons. She is Mahiṣamardinī, as the slayer of Mahiṣa. The Daitya S'umbha attacked Her in the form of a buffalo (*Mahiṣa*; see Candi).

<sup>&</sup>lt;sup>2</sup> P. 574.

<sup>&</sup>lt;sup>3</sup> A form of the Devi assumed for the destruction of the Daitya Canda, and who assisted in the destruction of the demon Raktabija (see Mārkandeya Purāṇa).

<sup>&</sup>lt;sup>4</sup> Mahişa.

<sup>&</sup>lt;sup>5</sup> Manohamsa, the hamsa, is variously described as a swan, goose, and flamingo.

9

What fear of his enemies has he who worships Thee? The Devas who worship Thy feet stamping on beast and noose,1

Having abandoned the form of Narasimha,2

Whose towering mane reached the summit of Mount Sumeru,

And whose fingers are outstretched to tear (the breast of) Hiranyakasipu,3

Now worship the lion,4 the enemy of the elephant.5

3

O Candi! when the syllables, the letters of which speak of Thee,

Reach the ear, then Brahmā and other Devas Sing the truth, touching Puruṣa and Prakṛti.<sup>6</sup>

<sup>&</sup>lt;sup>1</sup> The Devi is standing on Her lion (v. post) with the noose  $(p\bar{a}sa)$  beneath Her feet.

<sup>&</sup>lt;sup>2</sup> The Man-lion (Avatāra) of Viṣṇu, in which He destroyed the Daitya Hiraṇyakaśipu, father of His devotee Prahlāda.

<sup>&</sup>lt;sup>3</sup> See last note. The avatāra is generally represented with the King of the Daityas across his knees, tearing asunder with his hands and claws the latter's belly.

<sup>4</sup> Which accompanies the Devi as Durgā. After the destruction of Hiraņyakašipu, Viṣṇu's wrath was not appeased. The world trembled, fearing what he might do. The Devas asked the help of S'iva, who assumed the Sharabha form—that of a lion with wings and eight feet—who tossed up Viṣṇu into the air and held him there until he had become powerless. The lion then went to the feet of Durgā, whom he accompanies.

<sup>&</sup>lt;sup>5</sup> Gaja, the elephant form subsequently assumed by the Asura, Mahişa.

<sup>6</sup> S'iva and S'akti, the "Male" and "Female" elements, from whose union springs the universe (see Introduction to Tantra S'astra and Principles of Tantra.)

O Devi! be to-day gracious to me,

Devoted as I am to the kissing of Thy beautiful lotus feet,

The one and only glittering abode of the essence of the nectar of all Devatās.

4

If, because of my following your way of Kula,<sup>1</sup>
I suffer reproach better is it that I shall thus be without fame.

Let me not have that which comes of the worship of Keśava<sup>2</sup> and Kauśika;<sup>3</sup>

Rather, O Mother! let my heart rest in meditation on Thy lotus feet,

Worshipped by Brahmā, Hari, the enemy of Smara<sup>4</sup> and the enemy of the Daityas.<sup>5</sup>

5

O Mother! if I be engaged in the rightful 6 contemplation of Thy lotus feet,

<sup>&</sup>lt;sup>1</sup> That is, Kulācāra, one, and the highest, of the divisions of Tāntrik worshippers often misunderstood, and therefore subject of reproach; and which is contrasted in the next line but one with the more popular and conventional worshipper of Keśava and Kauśika.

<sup>&</sup>lt;sup>2</sup> Vișnu.

<sup>&</sup>lt;sup>8</sup> An epithet both of S'iva and Indra, probably here the former.

<sup>4</sup> Smara, the God of Love; S'iva, who slew him, is his "enemy."

<sup>&</sup>lt;sup>5</sup> Daityāri: usually an epīthet of S'rī Kṛṣṇa, but as Hari has already been mentioned, possibly the reference may be to Indra.

<sup>&</sup>lt;sup>6</sup> i. e., orderly, according to the direction and sequence of the dhyāna or stotra.

<sup>7</sup> Literally, "If I be deprived of."

What matters it if I know not 7 other sacred places? May Thy lotus feet be ever present to my mind—Thy feet which are the wealth of our wounds! 2 O propitious Mother! do Thou forgive me.

6

Verily and without doubt, even the Lord of Bhūtas³ would have perished,⁴

Maddened as He was with the joy of the embrace of (Thee who art) His own self,<sup>5</sup>

Had He not enjoyed the lotus fragrance of Thy feet,

Full of honey from which drop liquid sandal, And the nectar, there haply fallen from the moon.<sup>6</sup>

- <sup>1</sup> Siddhāspada, where the perfect (siddha) are, or where Siddhi (power and perfection) may be gained.
  - That is, they are the healers of our pain.
- <sup>3</sup> S'iva Bhūteśvara or Bhūtanātha. *Bhūta*, which in a general sense means "beings," specifically refers to the spirits and ghosts by whom S'iva is surrounded and of whom He is Master.
- <sup>4</sup> It is by the Devi's aid that S'iva is Parameśvara, for without S'akti He is nothing, and without Her life-giving energy and support cannot exist. As the Kubjikā Tantra says: "Without their S'aktis the husbands are but preta" (inert corpses). So also the Jnānārnava: "O beloved, pure Sadāśiva without S'akti is without motion like a corpse, for without S'akti He can do nothing."
- <sup>5</sup> Svātmānam parirabhya. Literally, having embraced Himself. The Devī is, however, in a dualistic sense, His sacred half, and in reality one with Him and His own self (see Mahānirvāṇa Tantra, chap. i.).
- <sup>6</sup> Daivādvichyuta candra candanarasaprāgalbhya garbashravat—
  "Haply" in the poetical sense, as the nectar should be in the moon, but it happens to be dropping from the sacred feet of the Devī. Moreover, the Parambindu, which is S'ivasakti, is in the crescent of Nirvāṇakalā, which is by Amākalā the sixteenth digit

H-9

7

O Mother! let the stream of heavy showers of holy devotion torwards Thee

Be ever shed upon me,

Struggling and drowning, alas! as I am in the endless ocean of illusion,

Without taste of the springing water of the Bliss of Brahman,<sup>2</sup>

Which dispels the weight of mental afflictions from numbers of Devas.

8

May (Thy) glory,<sup>3</sup> dark as collyrium cloud, Be ever in my heart.

From its glittering lustre were born the three Devatās,

Who create, maintain, and destroy the world, Whose substance is pure intelligence and bliss,<sup>4</sup> Dispelling the darkness which overspreads the heart By the (glory of the unnumbered) millions of their rays!

9

May Devi Mahişamardini, who hath power to destroy

of the moon-circle (Gandramandala), whence flows the nectar which, as Ichchhā, is the eternal precursor of creation (see Commentary, verse 49, of the Şatcakranirupana in The Serpent Power).

- 1 Viddha, not as the original has it, Siddha.
- <sup>2</sup> Brahmānandasarābhişeka in the original should be Brahmānandarāsābhişeka.
  - <sup>8</sup> Mahas, not maham, as in the text.
  - 4 Nirmalacidānandatrayamdaivatam.
- <sup>5</sup> Verses 9 to 12 are a free rendering of a text which in parts is so corrupt as to be untranslateable with accuracy.

The proud enemies of the Devas, And is the slayer of many another demon, Ever conquer!

She it was who, having severed the head of the Asura Mahişa,

Seized upon him who assumed the form of a buffalo by his magic art

Upon the field of battle,

Now bellowing, now running, now lowering his head downward,

Falling upon the battlefield, and then vanishing from it for a while.

#### 10

She kills the Asuras upon the battlefield.

Terrible it was, with the dancing of the weapons and streamers 1 of the enemy.

With a cloud of thrown discus and other missiles.

There the copper-coloured weapon<sup>2</sup> dashed and flashed from the enemy's arrows—

Enemies so stout, strong, and tall, proud of wealth and power,

The field of battle thus seemed to have been swept by a tempest,

Most hideous it was, thickly spread with limbs and dead bodies of Asuras,

In whose blood and flesh birds slaked their thirst and appeased their hunger.

#### 11

Let the Sādhaka meditate upon Devi Mahiṣāmardinī.

<sup>&</sup>lt;sup>1</sup> Chowrie.

<sup>&</sup>lt;sup>2</sup> That is, fire.

Rushing now here, now there on the field of battle for the slaughter of the enemies,

Attended by eight companion Mātrikas,1

Ear-ringed with eight-petalled lotuses,

Within each petal of which are writ the eight syllables

Mahisamardinyai namah.2

Formidable was that field with the tossing of the huge curved horns of Mahisa,

Deeply black, maddened, wandering to and fro, horribly roaring

Whose instant death was desired of the Devas.

12

Let the Sādhaka meditate

Upon the auspicious black Bhagavatī 3 Mahiṣā-mardinī,

Holding in Her hands discus, lance, axe, shield, arrow, bow, and trident,

Making the gesture 4 which dispels fear;

Her long, matted hair is like a bank of cloud,

Covering Her face most formidable,

Loudly screaming, now with peals of terrible laughter,

And then with Her threats greatly frightening the Daitya heroes.

13

O Devi! such as in this manner Meditate upon Thy faultless form,

<sup>&</sup>lt;sup>1</sup> The Devis so called.

<sup>&</sup>lt;sup>2</sup> Salutation to the Devi slayer of Mahisa.

<sup>&</sup>lt;sup>8</sup> For She has all powers.

<sup>&</sup>lt;sup>4</sup> Tho abhaya mudrā (see p. 36, note 1).

Worshipped by Indra and other Devas,
To them it is given to attack the cities of their
enemies,

And, conquering their enemies, to gain a kingdom; They, too, acquire nectar of the knowledge of poesy,

And power to arrest, banish and slay.1

14

O Mother! salutation to Thee!
May Thou conquer!
Whosoever, meditating upon Thy lotus feet,
Utters this Thy hymn,
In the palms of the hands of all such
Are forthwith wealth, fulfilment of desire, and
liberation.

<sup>1</sup> Stambhanam, uchchātanam, and māraṇam, three of the Tāntrik Satkarma.

# ANNAPŪRŅA1

## (ANNAPŪRŅĀSTOTRA)

FROM THE TANTRASĀRA®

1

SALUTATION to thee, O Devi!
Dispenser of blessings, beloved of S'ankara,
Dear to devotees,
Annapūrņè.

2

Thou hast assumed form by māyā <sup>4</sup> Beloved of S'ankara.
Salutation to Maheśvarī,<sup>5</sup>
O Annapūrņé! obeisance to Thee.<sup>6</sup>

<sup>&</sup>lt;sup>1</sup> A name of the Devi as She who bestows food, whose sincere devotee will never want rice. In one hand She holds a rice-bowl, and in another a spoon for stirring the boiled rice.

<sup>&</sup>lt;sup>2</sup> P. 570.

<sup>&</sup>lt;sup>8</sup> S'ivé.

All forms of the Devi, as also the forms of all *Devatā*, whether in the strict sense *avatāra* or not, are māyik, but to the worshipper none the less real.

<sup>&</sup>lt;sup>5</sup> Feminine of Maheśvara, a title of S'iva as great Lord and Ruler of the worlds.

<sup>6</sup> Annapūrņė namostute—the refrain.

3

O Mahāmāyā!¹ beloved Spouse³ of Hara,³ Giver of the fruit of desire, Queen of Suras.⁴ O Annapūrņé! obeisance to Thee.

4

O Mahādevī with the lustre of a thousand rising suns,
Three eyed,
Crested with the crescent moon.

5

O Devi! clad in fine garment, Ever giving rice, <sup>6</sup> Sinless One, Who delights in the dance of Siva. Crested with the crescent moon.<sup>5</sup> O Annapūrņé! obeisance to Thee.

6

O Devi! fulfiller of the desires of devotees,7 Destructress of worldly pain, Bending under the weight of Thy breasts.8

<sup>&</sup>lt;sup>1</sup> The Devi as She who yields and is yet Herself unaffected by māyā.

<sup>&</sup>lt;sup>2</sup> Dharmaputi—that is, a wife married with religious rites. There are other forms of marriage.

<sup>3</sup> S'iva.

<sup>4</sup> Devas.

<sup>5</sup> As is S'iva.

<sup>6</sup> Annadānaratā, or food generally.

<sup>7</sup> Sādhakas, those who practise sādhanam (see Introduction To Tantra S'āstra)

<sup>8</sup> Kucabhārānate (see Introduction).

## HYMNS TO THE GODDESS

O Annapurné! obeisance to Thee.

72

7

Thou residest in the centre of the six-petalled lotus, And art in the form of the six-fold śakti, Thou art Brahmānī and all others, Annapūrņé! obeisance to Thee.

8

O Devi! adorned with crescent moon, All empires<sup>4</sup> are Thy gifts, Giver of delight to Sarva<sup>5</sup>, O Annapūrņė! obeisance to Thee.

9

Thy lotus feet are worshipped by Indra and other Devās;

Thou assumest the form of Rudra and other Devas,

Giver of wealth.

O Annapūrņé! obeisance to Thee.

1 That is, the svādhishthāna padma.

<sup>&</sup>lt;sup>2</sup> Sharangayuvatīmaye, which equals sharangašaktisvarūpe. The sixfold šaktis are: Hṛdayānga šakti, širongga šakti, šikhānga šakti, netrānga šakti, avachānga šakti, and astrānga šakti which refer to the Tāntrika nyāsa, done on the heart, head, crownlock, eyes, the body, and the concluding gesture with the palms of the hands, accompanied by the astra bīja or "phat."

<sup>&</sup>lt;sup>8</sup> That is, Indrāni, Kaumāri, and other Mātrikas.

<sup>&</sup>lt;sup>4</sup> Sāmrājya.

<sup>&</sup>lt;sup>5</sup> Sarvānandakare. Sarva is one of the eight forms (aṣṭamūrti) of S'iva; or it may literally mean "giver of delight to all."

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#### ANNAPŪRNĀ

10

Whoever<sup>1</sup> at time of worship Devoutly reads this hymn, In his house Lakṣmi<sup>2</sup> ever abides; True is this and without doubt.

11

Whoever having recited<sup>3</sup> the mantra daily, Reads this hymn at dawn of day, Obtains wealth of rice And prosperity.

12

Not to all and any should this hymn be revealed, For be it made known to one who is unworthy, Then ills fall upon him,
Therefore should it be carefully concealed.

H-10

This is the phala (fruit or result) portion of the stotra. All devotional works contain a phala chapter or verse, which states the result or reward (phala) to be obtained by their perusal, recitation, or hearing. If any worshipper invokes Devi by any particular name, such as Annadā, he obtains the corresponding fruit. So the Sūta Samhitā (iv, 33, 29, 30) says: "All names are attributed by His own māyā to Brahman, yet some apply specially by the wish of S'iva Himself. O sages! by the repetition of such names one becomes the supreme Lord Himself and before His lotus face Sadāšiva dances with His Spouse" (see Bhāskararāya Commentary, Introduction to second Chapter of the Lalitāsahasranāma).

<sup>&</sup>lt;sup>2</sup> Devi of prosperity and wealth.

<sup>3</sup> Literally, "made japa of"

# SARASVATι (SARASVATĪSTOTRA)

FROM THE TANTRASĀRA2

1

HRIM, HRIM<sup>3</sup> is Thy most pleasing bija,<sup>4</sup>
O Thou whose moon-like<sup>5</sup> beauty is heightened

- 1 Devi of speech, eloquence, knowledge, and learning, and S'akti of Brahmā; but formerly, according to the Purāṇic account, the Spouse of Viṣṇu, represented as a fair woman with either four or two arms, and often as seated on a lotus holding a vinā. The Bhāradvaja Smr. says: "Sarasvatī is She who ever resides in the tongue of all beings and who causes speech." According to the Vasiṣṭha Rāmā, cited in the Lalitā, verse 137, She is called Sarasvatī as the possessor (vati) of the saras (flow of nectar from the brahmarandhra). The Brahma Purāṇa says the Devi created Sarasvatī from Her tongue, and from Her shoulders the science of love.
  - <sup>2</sup> P. 579.
- <sup>3</sup> The bija, or "seed" mantra of the Devi whose other bija is the vāgbhava bija or "aim."
  - 4 See last note.
- <sup>5</sup> The colour of Sarasvatī is white. Thus She is elsewhere represented as "white, holding the vīnā" (Svetavīnādharā), "adorned with white flowers" (svetābharaṇabhūṣitā), "holding a white rosary" (svetākṣasūtrahastāca), "besmeared with white sandal paste" (svetacandanacarcitā), "clad in white raiment" (svetāmbaradharā), and the like. Here Her whiteness is compared to the moon.

By the lotuses (which surround Thee).¹
O auspicious and favourable Devi!
Forest fire² of the forest of evil thoughts,
Whose lotus feet are worshipped by the universe.
O lotus seated upon a lotus,
Joy dost thou cause to those who salute Thee,
Destroyer of Ignorance,
Spouse of Hari,³
Substance of the world.⁴

2

AIM, AIM<sup>5</sup> is Thy favourite mantra,
Thou who art both form and formlessness,<sup>6</sup>
Who art the wealth of the lotus face of the lotusborn,<sup>7</sup>

Embodiment of all gunas,8 yet devoid of attributes,9 Changeless, and neither gross nor subtle.10

- 1 She is seated on and represented as surrounded by lotuses.
- <sup>2</sup> Dāvāgni. She destroys such thoughts.
- <sup>8</sup> Vișnu
- <sup>4</sup> Samsārasāre. The samsāra is the illusory world of birth and rebirth, which is said to be asara (unreal, unsubstantial, fleeting). The reality behind this phenomenal illusion is the Devī, who plays, and whose play is world-play.
  - 5 The vagbhavabija.
  - 6 Rūpārūpaprakāse.
  - 7 Brahmā, whose Spouse She is.
- 8 The "qualities," or conditions, which are the substance of Prakrti or sattva, rajas, and tamas.
- <sup>9</sup> She is nirguṇā, for She and the Parabrahman are in Their essence one.
- 10 The forms of the Devi are threefold: parā (supreme), sūkṣmā (subtle), which consists of mantra and sthūla (gross or physical), with hands and feet. But She is neither of these in the sense that the only true form (svarūpa) is above and beyond them both.

None know Thy nature, nor is Thy inner reality

Thou art the whole universe;

And Thou it is who existeth within it.

Thou art saluted by the foremost of Devas.

Without part Thou existeth in Thy fulness everywhere.2

Ever<sup>3</sup> pure art Thou.

3

Greatly art Thou pleased with the recitation 4 of the mantra HRIM.5

Thy crown is white as snow.6

Thy hands play with the vinā.7

O Mother! Mother! salutation to Thee.

Burn, burn my sloth and grant me great intelligence.8

Thou art Knowledge itself.

The Vedanta ever sings of Thee.

<sup>&</sup>lt;sup>1</sup> Nāpivijnātatatīve; another reading being nāpivijnānatatīve. The reference is to Her supreme (para) form, of which the Viṣṇu Yāmala says "none know" (Mātastvalparamam rūpam tannajānāti kashcana (see chap. iii. of the S'āktānandataranginī).

<sup>&</sup>lt;sup>2</sup> She as the Brahman is akhanda "everywhere" and yet in the limited sense "nowhere," in the sense that She is at some particular place and not elsewhere, or partly here and partly there.

<sup>&</sup>lt;sup>3</sup> In past, present, and future.

<sup>&</sup>lt;sup>4</sup> Japa, which includes that which would not be understood as recitation in the English sense—viz., manasa or mental, and the inaudible japa.

<sup>&</sup>lt;sup>5</sup> The bija of the Devi.

<sup>&</sup>lt;sup>6</sup> Her colour is white

<sup>&</sup>lt;sup>7</sup> A stringed musical instrument.

<sup>8</sup> Dehibuddhimprashastām; the great prayer to Her.

Sruti 1 speaks of Thee.

O giver of liberation! O way to liberation!

Whose power is beyond all understanding.

O giver of happiness,<sup>2</sup> adorned with a white necklace,<sup>3</sup>

Grant to me Thy favours.

4

Thou art intelligence, intelligence, intelligence, Thy names are memory, resolution, mind, and hymn of praise. 5

Eternal and fleeting, 6

Great cause, saluted by Munis,7

New and old; sacred current of virtue, s

Saluted by Hari and Hara.10

Ever pure, beauteous of colour,

The subtlest element 11 of things-

<sup>&</sup>lt;sup>1</sup> Revelation; generally applied to the Vedas in which Sarasvatī is spoken of (see Muir, O.S.T., verse 339). She is also called Mother of Vedas.

<sup>2</sup> S'āradā.

<sup>3</sup> See note 5, p. 74, ante.

<sup>4</sup> Dhī.

<sup>&</sup>lt;sup>5</sup> Dhāranā, dhriti (or constancy), mati. She is the "hymn of praise," for it is composed of words, and She is the Devī thereof, and word and speech itself.

<sup>&</sup>lt;sup>6</sup> She eternally exists as the reality behind all appearance, and is the cause of the fleeting appearance itself.

<sup>&</sup>lt;sup>7</sup> Sages.

<sup>8</sup> See note 6 ante. She ever appears in new forms, and yet Herself in Her aspect as Atmā, persists as the one and same.

<sup>9</sup> Punya.

<sup>10</sup> Visnu and Siva.

<sup>11</sup> Mātra—the atomic part of things.

78

### HYMNS TO THE GODDESS

Yea, even the very half thereof.<sup>1</sup>
Thou art the giver of intelligence, intelligence, intelligence.
Who art the giver of joy to Mādhava.<sup>2</sup>

5

In the form of HRIM, KSIM, DHIM, HRIM,<sup>3</sup>
Thou holdest a book,
Thou art joyful, of smiling face, and of good fortune.

Innocence, current of charm,<sup>4</sup>
With all powers of arrest<sup>5</sup>.
Burn, burn my sin,
And dispel the darkness of my evil thoughts.
O praiseworthy of all!
Thou art Gih, Gauh, Vāk, and Bhāratī.<sup>6</sup>

It is Thou who grantest success to the tongue of the greatest of poets,

<sup>&</sup>lt;sup>1</sup> Mātrārdhatattve. She is so very subtle: or alternatively the Mātrārdha below the Sāhasrāra.

<sup>&</sup>lt;sup>2</sup> The husband of Mā or Lakṣmi—that is, Viṣṇu, whose Spouse She was. She as Prakṛti gives joy to the paramātmā, who is the enjoyer (bhoktā).

The mantra, as currently recited is Om Om Kshim, Kshim, svarupe. "Kshim," for She is the destructress of sin.

<sup>4</sup> Mohemugdhapravāhe. Mugdhā is generally used in connection with nāyikā—that is, a simple, artless innocent maiden, as yet unacquainted with love. The general and correct reading is mugdhemohapravāhe.

<sup>5</sup> Stambhanam; one of the six "magical" powers known as the satkarma, whereby a person may be paralyzed in action or speech. So a disputant might seek the power of stambhanam to close the mouth of, or confuse his adversary.

<sup>&</sup>lt;sup>6</sup> Various words which all mean "word" or "speech."

As also in the attainment of all (forms of) know-ledge.<sup>1</sup>

6

I pray to Thee, I pray to Thee, I bow to Thee, Come to my tongue and never leave me.

May my intelligence 2 never go astray,
May my sins be taken away,
May I be free from sorrow.

In time of peril may I never be bewildered.

May my mind work freely without impediment 3
In Sastra disputation and verse.

7

He who chastely 4 lives, observing silence 5 and religious devotions,6

Abstaining from flesh and fish 7 on the thirteenth day of the month,8

And bowed with devotion, early each morning Praises Thee with the most excellent verse.

Will, skilful in speech, surpass even Vācaspati.

The uncleanliness of his sins will be swept away. Such an one gains the fruit of his desires,

<sup>&</sup>lt;sup>1</sup> Literally, the giver of siddhi (success) in all knowledge of which She is the presiding Devi.

<sup>&</sup>lt;sup>2</sup> Both buddhi and manas.

<sup>3</sup> Prasaratu ("flow freely").

<sup>4</sup> He who is brahmachārin. Here commences the phala portion of the stotra.

<sup>5</sup> Maunin.

<sup>&</sup>lt;sup>6</sup> Vratin. The vrata are voluntary religious practices and devotions as distinguished from the obligatory daily ritual.

<sup>7</sup> Nirāmishah.

<sup>8</sup> The trayodasi; the Sarasvati vrata day.

<sup>9</sup> Or Brihaspati, the Lord of Speech.

The Devi protects him as though he were Her own child.

Poetry flows from his mouth,
Prosperity attends his house,
And every obstacle to success will disappear.

8

Whoever reads without interruption the whole of this hymn

Twenty-one times on the thirteenth day of the month,1

Both on the dark and the light side of the month,<sup>2</sup> And meditates on Sarasvati garmented in white, Adorned with white ornaments,

Such an one attains in this world the fruit of his desires.

This auspicious hymn has been made by Brahmā himself;

Whoever daily reads it with care acquires immortality.<sup>3</sup>

<sup>1</sup> Trayodasi

<sup>&</sup>lt;sup>2</sup> The month is divided into two halves (pakṣa), according as the moon is waxing or waning.

<sup>3</sup> Amrtatvam—that is, liberation (mukti).

### DURGA1

### (DURGĀSATANĀMA STOTRA)<sup>2</sup>

FROM THE VIS'VASĀRA TANTRA

1

SAITH Isvara: 8

I shall tell thee the hundred names of Durgā.

By the grace of this hymn the chaste<sup>4</sup> Durgā is satisfied.

Listen, then, thereto.

2-13

OM.

Chaste one.5

H-11

<sup>&</sup>lt;sup>1</sup> Manifestation of the S'akti of S'iva in warrior form as the Destructress of demonic beings, enemies to *Devas* and men. According to one account, She is so called as having slain the Asura Durgā, son of Ruru (Skanda Purāṇa). Another account of the origin of Durgā is given in Candī (Mārkandeyapurāṇa), where the combined *tejas*, like a mountain of all the Devas, manifested as the Devī Durgā for the destruction of the *Asura* Mahiṣa.

<sup>&</sup>lt;sup>2</sup> P. 573, Tantrasāra from the Višvasāra Tantra.

<sup>&</sup>lt;sup>3</sup> The Lord S'iva.

<sup>4</sup> Satī.

<sup>&</sup>lt;sup>5</sup> Satī, or faithful. The name of the daughter of Dakṣa. Brahma Pr. says: "The faithful Spouse Satī became Umā, who ever dwells with S'iva."

Virtuous one.<sup>1</sup>
Beloved of Bhava.<sup>2</sup>
Spouse of Bhava.<sup>3</sup>
The Manifested Brahman.<sup>4</sup>
Liberatrix from the world of births and deaths.
Destructress of distress.<sup>6</sup>
Victorious one.<sup>7</sup>
Primordial one.<sup>8</sup>
Three-eyed,<sup>9</sup>
Holder of the spear.<sup>10</sup>

<sup>1</sup> Sādhvi, or chaste. She is of unequalled virtue as being attached to none but Her Lord (see Lalitā, verse 43, where Bhāskararāya cites the Ācārya (Saundaryalahari), which says: "How many poets share the wife of Brahmā? Cannot everyone by means of wealth become the Lord of Srī (Viṣṇu)? But, O virtuous one, first among faithful women, your breasts are untouched save by Mahādeva, not even by the paste of Kuravaka." (a kind of paste made of the leaves of the red amaranth used to redden the cheeks, breasts, palms, and soles of Hindu women). Devī Bhāg. Pr. also says: "Thou art praised as Sādhvi on account of Thy unequalled fidelity to Thy Lord."

<sup>&</sup>lt;sup>2</sup> Bhavaprita. Bhava is S'iva

<sup>8</sup> Bhavāni.

<sup>4</sup> Aryā, which literally means noble, but which here means, as the commentator Nīlakantha says in reference to the hymn to Durgā in the Mahābhārata (see post) prāpyabrahmasvarūpa, the own form of the accessible Brahman as distinguished from the Nirguṇa Brahman beyond thought and speech. The very nature of the Devī is manifestation, and She is near to us in the world.

<sup>&</sup>lt;sup>5</sup> Bhavamochini—that is, from the samsāra or phenomenal world.

<sup>6</sup> Durgā—that is, Sa ya durgatim harati.

<sup>7</sup> Jaya

<sup>8</sup> Adyā.

<sup>9</sup> Trinetra.

<sup>10</sup> S'ūladhārinī. The sūla is a weapon of the Devī.

Spouse of Him who holds the pināka Bow.¹
Wonderful one.²
Whose bell sounds fearfully.³
Of great austerities.⁴
Manas.⁵
Buddhi.⁶
Ahamkāra.ⁿ
In the form of citta.⁶
Funeral pyre.ゥ
Knowledge.¹⁰
Whose substance is all mantras.¹¹
Reality.¹²

<sup>&</sup>lt;sup>1</sup> Pinākadhārini—that is, Spouse of S'iva, who wields the Pināka bow broken by Rāma; hence he is called Pinākin.

<sup>2</sup> Citra.

<sup>&</sup>lt;sup>3</sup> Candaghantā, the first of the nine Durgās in the Durgā Kavaca.

<sup>&</sup>lt;sup>4</sup> Mahātapāh. For the Devī as Umā Aparņā did great austerities to gain S'iva as Her husband.

<sup>&</sup>lt;sup>5</sup> See p. 87, note 5 post.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Cittarupā. Citta is mental substance.

<sup>&</sup>lt;sup>9</sup> Citā, which in Tantra has a twofold meaning (smašānam dvividham Devī citā yonīmāheśvari) for, whereas on the first the body is burnt, so in the second is the fire which consumes passion (Niruttara Tantra, chap. i.).

<sup>10</sup> Citih = jnānā.

<sup>11</sup> Sarvamantramayī.

past, present, and future—of which the opposite is asatyā. That which is real and not fictitious (yathārthasvarūpa). The epithet Satyā, which occurs thrice in this stotra, has also, besides "real," three other meanings: (1) Eternal, (2) the best (uttamā), and (3) sthitisīla, whose nature it is to exist.

Whose nature is the true bliss.<sup>1</sup>
Endless one.<sup>2</sup>
In whom are the three dispositions.<sup>3</sup>
Accessible by devotion.<sup>4</sup>
Auspicious.<sup>5</sup>
Pervading all things.<sup>6</sup>
Spouse of Sambu.<sup>7</sup>
Mother of *Devas*.<sup>8</sup>
Contemplation.<sup>9</sup>
Fond of gems.<sup>10</sup>
All knowledge.<sup>11</sup>
Daughter of Dakṣa.<sup>12</sup>

<sup>1</sup> Satyanandasvarūpini.

<sup>2</sup> Ananta.

<sup>&</sup>lt;sup>8</sup> Bhāvini. In the ordinary sense bhāvini, as sentimental, emotional, is a term which, according to the Amarakośa, is commonly applied to women, as are the terms pramadā (pleasing), kāntā and lalanā (beautiful), and nitambinī (possessing beautiful nitamba or buttocks). But here the word refers to the bhāvas, pašu, vīra, and divya, which are each manifestations of Her.

<sup>4</sup> Bhāvagamyā.

<sup>5</sup> Bhāvyā.

<sup>6</sup> Sadāgatih.

<sup>&</sup>lt;sup>7</sup> S'āmbhavī, Spouse of S'iva (S'ambhu).

<sup>8</sup> Devamātā.

<sup>9</sup> Cintā.

<sup>10</sup> Ratnapriyā.

<sup>&</sup>lt;sup>11</sup> Sarvavidyā; and so also the Lalitā, verse 137, speaks of Her as being all the S'āstras (šāstramayī). The Brahma Pr. says that from Her breath came the Vedas; from the tip of Her throat the sixty-four sciences; from the rest of Her limbs all other Tantras; and from Her shoulders the science of love.

Dakṣakanyā. Dakṣa was one of the Prajāpatis and fatherin-law of S'iva, who was married to his daughter Satī, a manifestation of the Devī.

Destroyer of Dakṣa's sacrifice.¹
Who eat not even a leaf during Thy austerities.²
Of various colour.³
Red.⁴
Having a red colour.⁵
Clad in silken garment.⁶
Pleased with sweet-sounding anklets.¹
Of unbounded power.³
Terrifying.⁰
Beautiful.¹⁰
House lady.¹¹
Forest Durgā.¹³
Daughter of Matanga.¹³

<sup>&</sup>lt;sup>1</sup> Dakṣayajnavināśinī. Because on Her account S'iva, Her husband, destroyed the dakṣayajna.

<sup>&</sup>lt;sup>2</sup> Aparṇā (see Hymn entitled "May the Devi Grant Me Pardon", post).

<sup>3</sup> Anekavarnā.

<sup>4</sup> Pātalā: a reddish-pink, the colour of the Bhairavīmurti.

<sup>5</sup> Pātalāvatī.

<sup>6</sup> Pattāmbara paridhānā.

<sup>7</sup> Kalamanjiraranjini.

<sup>8</sup> Amiyavikramā.

<sup>&</sup>lt;sup>9</sup> Krūrā. Literally, "cruel"—that is, to the demonic beings which She destroyed, though even not truly so, for as Candī says, She destroyed them not only for the happiness of the world, but for their own happiness, so that being slain by Her hand they might go to heaven.

<sup>10</sup> Sundarī.

<sup>11</sup> Purasundari.

<sup>&</sup>lt;sup>12</sup> Vanadurgā: the Devī of the forests. The foresters, before entering the forests, offer  $p\bar{u}j\bar{a}$  to Vanadurgā as protectress against their dangers and terrors.

<sup>18</sup> Mātangī; that is, of the Rṣi Matanga.

Worshipped by the sage Matanga.¹
Spouse of Brahmā.²
Great Ruler.³
Aindrī.⁴
Kaumārī.⁵
Vaiṣṇavī.⁶
Cāmundā.²
Varāhī.Ց
Lakṣmī.९

1 Matangamunipūjitā.

Pure one.11

2 Brāhmī.

3 Mahesvari (feminine of Mahesvara), an appellation of S'iva.

4 Spouse of Indra, one of the eight Mātṛkās.

In the form of the Purusa.10

- 5 Spouse of Kārtikeya or Skanda, the leader of the celestial hosts. The Devī is also Mother both of Kumāra and Gaṇanātha (Gaṇeśa), and is so called in the Lalitā, verse 94 (Kumāragaṇanāthāmbā), where it is said that the Devatā of egoism (ahamkāra) is Kumāra. The Varāha Pr. says: "Viṣṇu is the Puruṣa, or S'iva is so called, Avyaktā is Umā or Lakṣmī, the lotus-eyed. From the interaction of these two arises ahamkāra. This ahamkāra is the guha (skanda), the leader of the army."
  - <sup>6</sup> The vaisnavī šakti.
- <sup>7</sup> See Hymn entitled "May the Devi Grant Me Pardon", post.
- 8 S'akti of Varāha, the boar incarnation, one of the eight Mātr kas.
  - <sup>9</sup> Devi of wealth, prosperity, and beauty.
- 10 Puruṣākritih. Puruṣa is man, male, or person; the primeval man; the spirit of the universe, manifesting as Brahmā, Viṣṇu, S'iva, etc.; the passive spectator of the acts of Prakṛti. But in their ground both are one. Therefore Devī is in such sense Puruṣa also. So Kṛṣṇa, to screen his action from Rādhikā, manifested as Kālī.

<sup>11</sup> Vimala.

Essence of all.¹
Knowledge.²
Action.³
The Supreme One.⁴
Giver of buddhi.⁵
Who art all.⁶
Whose love is unbounded.²
Mounted on a bull.⁶
Destructress of S'umbha and Niśumbha.⁶
Slayer of the Asura Mahiṣa.¹⁰
Slayer of Madhu and Kaitaba.¹¹
Destructress of Caṇḍa and Muṇḍa.¹²
And of all Asuras.¹³

<sup>1</sup> Utkārşini,.

<sup>&</sup>lt;sup>2</sup> Inānā, for the Devi is jnānā, kriyā, and ichchhā śaktī.

<sup>3</sup> Kriyā.

<sup>&</sup>lt;sup>4</sup> Satyā (see anie, p. 83, note 12).

<sup>&</sup>lt;sup>5</sup> Buddhidā. Buddhi (intellect), the function of which is determination (niscayakārinī), is part of the fourfold antahkaraṇa: constituted by Buddhi and Manas (aspects of mind), Ahamkāra (egoity) and cintā (contemplation).

<sup>6</sup> Bahula-bhumā.

<sup>7</sup> Bahulapremā.

<sup>8</sup> Sarvavāhanavāhanā. Literally whose vehicle (vāhana) is the vāhana of Sarva (S'iva), or a bull.

<sup>&</sup>lt;sup>9</sup> Nisumbhasumbhahanani. These were two Daityas, or enemies of the Devas, slain by the Devi (see Candi). The Daityas were sons of Diti and the Devas children of Aditi, hence they are called Aditora.

<sup>10</sup> Mahişāsuramardinī (vide ibid.).

<sup>11</sup> Madhukaitabahantri. Two Daityas (ibid).

<sup>12</sup> Caṇḍamuṇḍavināśini: two generals of S'umbha and Nisumbha (ibid.)

<sup>18</sup> Sarvāsuravinarša.

And of all Dānavas.<sup>1</sup>
Whose substance is all S'āstra.<sup>2</sup>
Existence.<sup>3</sup>
Holder of all weapons.<sup>4</sup>
In whose hands are various weapons.<sup>5</sup>
Holder of many weapons.<sup>6</sup>
Virgin.<sup>7</sup>
Maiden.<sup>8</sup>
Kaiṣorī.<sup>9</sup>
Youthful.<sup>10</sup>
Ascetic one.<sup>11</sup>
Apraudhā.<sup>12</sup>

Aṣōdaśād bhaved bālā, Trinsatā tarunī matā, Panca pancāsatā praudhā, Bhaved vriddhā tatah param.

<sup>&</sup>lt;sup>1</sup> Sarvadānavaghātinī. The Dānavas were enemies of the Devas, children of Danu, a daughter of Dakṣa and Kāśyapa.

<sup>&</sup>lt;sup>2</sup> Sarvašāstramayī.

<sup>3</sup> Satyā.

<sup>4</sup> Sarvāstradhārinī. Astra is a weapon which is thrown—a projectile; and śastra, in the next verse, is a weapon which is held.

<sup>&</sup>lt;sup>5</sup> Anekašastrahastā (see last note).

<sup>6</sup> Anekāstrasyadhārinī.

<sup>:7</sup> Kumārī.

<sup>8</sup> Kanyā.

<sup>&</sup>lt;sup>9</sup> A girl up to fifteen years of age is so called (Kaiṣoram āpancadaṣāt). It is said that up to sixteen years one is known as bālā. At thirty one is Taruṇī, at fifty-five praudhā, and above that vriddhā. As the verse runs:

<sup>10</sup> Yuvati.

<sup>11</sup> Yati: one who controls the passions is an ascetic. The Devi practised great austerities to gain S'iva as Her husband.

<sup>12</sup> That is, below fifty-five years old, an adult woman who is no longer bashful or timid in the presence of her lord.

Praudhā.¹
Old mother.²
Giver of strength.³

#### 14

For him who daily reads<sup>4</sup> these 108<sup>5</sup> names of Durgā

There is nothing impossible in the three worlds. He obtains wealth, crops, sons, wife, horses, and elephants;

He accomplishes the caturvarga,<sup>6</sup> And gains lasting liberation.

#### 15

Having worshipped the Devi Kumārī,<sup>7</sup> And meditated upon Sureśvarī,<sup>8</sup> The devotee should worship, <sup>9</sup>

And then read with devotion the 108 names of Durgā.

O Devi! such an one gains the fruition which Devas have;

H-12

<sup>1</sup> Over fifty-five years old.

<sup>&</sup>lt;sup>9</sup> Vriddhamātā.

<sup>&</sup>lt;sup>8</sup> Balapradā. The litany in the Tantrasāra here ends at the 87th name, short of the prescribed number of names.

<sup>4</sup> Here commences the phala portion.

<sup>&</sup>lt;sup>5</sup> Sic; vide ante. Wherever 100 or 1,000 is mentioned (the former in the title of the present hymn) 108 or 1,008 is to be understood, for zero is an inauspicious number.

<sup>6</sup> Dharma, artha, kāma, and mokṣa—piety, wealth, desire, and liberation—(see Introduction to Tantra S'āstra).

<sup>7</sup> See "Hymn to Annapurņā" post.

<sup>8</sup> Mistress of Suras (Devas).

<sup>9</sup> i.e., make pūja.

<sup>10</sup> Siddhi (see Introduction to Tantra S'āstra).

Kings become his servants, And he obtains a kingdom and all prosperity.

16

He who, versed in the śāstric injunctions
In accordance therewith, writes this mantra
With saffron mixed with cows' pigment, red lac, camphor, and the three sweets, And then wears it, becomes himself Purāri.

17

Whoever writes and then reads this hymn On a Tuesday in Amāvāsya,<sup>5</sup> At night, when the moon is in S'atabhiṣā,<sup>6</sup> Attains all wealth and prosperity.

<sup>1</sup> Gorocanā.

<sup>&</sup>lt;sup>2</sup> Alakta.

<sup>3</sup> Madhutraya—that is, ghee, honey, and sugar.

<sup>4</sup> S'iva.

<sup>&</sup>lt;sup>5</sup> The fifteenth day of the dark half of the lunar month; a very dark day on which S'avāsana and similar rites are also accomplished.

<sup>&</sup>lt;sup>6</sup> There are twenty-seven lunar mansions, of which S'atabhiṣā is the twentyfourth, containing a hundred stars.

# TRIPUȚĂ1

## (TRIPUŢĀSTOTRAM)

FROM THE TANTRASĀRA 2

1

I CONTEMPLATE the good Guru who is Light itself, <sup>8</sup>
Sitting with his S'akti <sup>4</sup>
In the lotus of the head, <sup>5</sup>
Two-armed, gracious, very gracious,
Whose moon-like face is full of grace,
Making with his hands the gestures which grant
boons and dispel fear. <sup>6</sup>

2

# Such as recite' thy primordial golden bija

<sup>1</sup> Tripuṭā and Tripurā are separate Devīs, but the former is antargatā of Tripurā—that is, forms part, is included in, and a particular manifestation of Tripurā. In the same way the Devīs Ekajaṭa, Nīlasarasvatī, Ugratārā, Mahogrā, are each antargatā of Tārā.

<sup>&</sup>lt;sup>2</sup> Tantrasāra, p. 571.

<sup>&</sup>lt;sup>3</sup> Prakašasvarūpa. Prakāša is light and manifestation.

<sup>4</sup> Spouse.

<sup>5</sup> That is, the Sahasrārapadma.

<sup>&</sup>lt;sup>6</sup> That is, he is making the two mudrās called vara and abhaya respectively.

<sup>7</sup> Literally, "make japa".

S'RIM,<sup>1</sup>
Attain all prosperity and fortune.

3

O Mother!
He who contemplates Thy second bija,
Adorned by numbers of Devas,
"HRIM," 2
Gains all prosperity.

4

The chiefs of men who meditate upon Thy bija, Lustrous as the sun,

¹ As is frequently the case in Tāntrik works, the mantra is not given in the text, but must be spelt out. Thus the Sanskrit is vakamvahnisamstham trimurtyā prajuṣtam śaśānkenayuktam—that is, "vakam with vahni attended by trimurti, combined with śaśāngka." Vakam = "S'" (tālavya). Vahni is the "fire."="r," trimūrti = the long vowel ī, and śaśāngka, the moon in "whose lap is the hare," or "man in the moon" = "m" (anusvāra). S'+r+ī+m = śrīm the Lakshmībīja (see the Ādyakālīstotra of Mahānirvāṇa Tantra).

<sup>&</sup>lt;sup>2</sup> Literally, Nabhovahni (not vāyu, as the text has it, for the vāyu bīja is yam); mišram (not mitram as Prasanna Kumāra Shāstrī's edition has it); tatovāmanetram sudhā dhāmavimbam niyojyaikāvaktram—that is, nabhas combined with vahni, and then vāmanetra and the receptacle of nectar (the moon) applicable in the case of Ekavaktra. Nabhas = "ha" or "bha" (here the former), vahni = "ra," vāmanetra = long i, and the moon is anusvāra ("m"), H+r+ī+m = Hrīm, known as the māyā bija. Then the śloka more clearly points to the bīja meant by saying it is that applicable to Ekavaktra. The latter is the Bhairava of Bagalāmukhī, whose bīja is also Hrīm.

"KLIM,"1

Charm the three worlds, And by recitation thereof become like unto Iśvara.

5

O beloved of the enemy of Smara! <sup>2</sup>
Those who contemplate Thy body<sup>2</sup> thrice<sup>4</sup> and recite these three bijas<sup>5</sup>
Render their enemies speechless,
Lakṣmī shines in their house,
And they become the God of Love<sup>6</sup> to women.

6

The presiding Devatā of Speech Blesses their mouth with poetry and prose. Harmful animals cause them no harm, Even the Suras' salute them.

<sup>1</sup> Literally, Virinchim kṣitistham tatovāmanetram vidhum nādayuktam—that is, virinchi, kṣiti and vāmanetra, together with moon combined with nāda. Virinchi = "ka", kṣiti = "La," vāmanetra = long ī, the moon = "m" (anusvāra). K + 1 + ī + m = Klīm. The three elements of the mantra are given—viz., S'rīm, Hrīm, Klīm—but the actual bija of Tripuṭā is S'rīm, Hrīm, Klīm, Hrīm, Klīm, Klīm, Klīm, Klīm, Klīm, Hrīm.

<sup>&</sup>lt;sup>2</sup> The Deva of love (Kāma), of whom S'iva is described as the enemy, for he burnt him with the fire of his eye (see p. 40, note 1).

<sup>3</sup> Anga.

Literally, make japa. "Thrice," as follows S'rīm, Hrīm, Klīm, Hrīm, S'rīm, Klīm, Klīm, S'rīm, Hrīm."

<sup>&</sup>lt;sup>5</sup> See last note.

<sup>&</sup>lt;sup>6</sup> The beautiful youth Kāma. Cf. Verse 5 of Karpūrā-distotra.

<sup>7</sup> The Devas.

Their feet are the head ornaments of kings,<sup>1</sup> The *siddhis*<sup>2</sup> are in their hands,
Malignant stars relinquish them.

7

Let the Sādhaka meditate upon an eight-petalled lotus 8

Set upon a throne studded with various gems,
Placed upon an altar
Standing on the floor of a jewelled house
Amidst a forest of *Pārijāta* trees.<sup>4</sup>

8

Let him then meditate upon two angles 5 in the lotus,

And the Devi Herself in the lotus as follows:
Her lustre is that of molten gold,
With earrings on her ears,
Three-eyed, of beauteous throat,
Her face like the moon,
And bending from the weight of Her breasts.

9

She holds in many arms, decked with diamonds and other gems,

<sup>1</sup> That is, he sets his feet on the heads of kings.

<sup>&</sup>lt;sup>2</sup> The great powers, animā, laghimā, etc. (see p. 18, note 6).

<sup>&</sup>lt;sup>8</sup> The heart lotus (not anahata) in which the Istadevata is worshipped.

<sup>4</sup> One of the celestial trees (see HYMN "Wave of Bliss", bost).

<sup>&</sup>lt;sup>5</sup> Yoni. There are five yonis or sakti angles in the S'ricakra.

<sup>6</sup> Kundala.

<sup>7</sup> Subaksojanamrām.

Two lotuses, a noose, bow, golden goad, and flowery arrows.

Her body is adorned with great jewels, Slender is She of waist<sup>4</sup> and beautifully girdled.

10

Her lotus feet glitter with beautiful anklets,<sup>6</sup> Crowned, adorned, and gracious, Holding two white fly-whisks,<sup>7</sup> a mirror, jewel-case,<sup>8</sup> and a box filled with camphor.<sup>9</sup>

11

Creatrix of the three worlds, Destructress of the pain of the world, Destructress and ruler of the world, Ever full of Bliss,

<sup>1</sup> Pāšakam.

<sup>&</sup>lt;sup>2</sup> Angkuša.

<sup>&</sup>lt;sup>8</sup> Puṣpavānām (see Comm. Lalitā, verse 2) According to the Yoginihṛdaya, the noose is Ichchā; the goad, jnāna; and the bow and arrows the kṛyā šaktis respectively.

<sup>4</sup> Sumadhyām.

<sup>&</sup>lt;sup>5</sup> She wears a candrahāra, so called because it has a moonlike ornament in its centre.

<sup>6</sup> Tulākota.

Togmara or chowrie, the bushy tail of the Camara (the yak; bos grunniens), used as a fly-whisk or fan, an insignia of royalty, and also used as a streamer on the heads of horses.

<sup>8</sup>Karanda—alangkāra pātra.

<sup>&</sup>lt;sup>9</sup> Samudgam, translated in the Bengali as a  $p\bar{a}n$ -box with camphor, which is put into  $p\bar{a}n$  (betel).

Half of the letter Hā; of the nature of the three-fold Bindu,

The threefold S'akti,

It is Her I worship.

#### 12

The Sādhaka who, having thus for a long time contemplated Her

On a yantra<sup>4</sup> set before him,

And welcomed<sup>5</sup> her with great deuotion,

Worshipping Her with Svayambhu flower<sup>6</sup>

Attains, even though he be of the lowest<sup>7</sup> siddhi<sup>8</sup> in the caturvarga.<sup>9</sup>

- 1 Hakārārddhavarṇām—that is, She is Kāmakalā-svarūpā (see Ādyākālīstotram, p. 43, and the Kāmakalāvilāsa, cited in the Lalitā sahasranāma, verse 73.) Another name for Kāmakalāsvarūpā is Kāmapurasvarūpā. The half Ha resembles a bindu, of which there are three—viz., the bindu at the base of the triangle from which the A-ka-tha trikoṇa emanated and the visargah above. See Kālīcarana's commentary on the Pādukāpancakam, in The Serpent Power.
  - <sup>2</sup> Tribindusvarūpā—there are three such in Kāmakalā.
  - 3 Inana, ichchha, and krya šaktis of the Devi.
- 4 Diagram used in Tantrik worship (see Introduction to Tantra S'āstra.)
- <sup>5</sup> With the āvāhana mantra—viz., iha āgacha iha āgacha, iha tishtha, iha tishtha atra adishthānam kuru mama pujām, grihāna. ("Come here, come here! Stay here, stay here! accept my worship").
- 6 See Mātrkābheda Tantra. The word puspa (flower) has here a technical sense. Puspašabdena atra riturucyate. Mātrkābhedatantra pramānānusārena anurāyāh kanyāyāh prathama eva rituratrā uccyate. Tantrāntaretu vivāhitāyāh eva bālāyāh rituratra vivakṣitah.
  - 7 Pāmara, one who is low or vile, a very contumelious term.
  - <sup>8</sup> Success, perfection. fruition.
- <sup>9</sup> That is, *Dharma* (religion, piety), artha (wealth), Kāma (desire and its fulfilment), and *Mokṣa* (liberation). (See Introduction to Tantra S'āstra).

Whoever after having done worship<sup>1</sup>
Of S'rī,<sup>2</sup> S'rīpati,<sup>3</sup> Pārvati,<sup>4</sup> Īśvara,<sup>5</sup> Rati,<sup>6</sup> and Kāmadeva,<sup>7</sup>

Together with the Sadānga Devatā<sup>1</sup> of the Devī, Recites<sup>2</sup> the mantra on Thy yantra,<sup>10</sup> Becomes a King among men.

14

Having worshipped the two nidhis, 11 Sankha and Padma,
On the two sides of the lotus,

Padminīnāma yā vidyā, Lakṣmī stadadhi devatā, Tadādhārāsca nidhaya, Stan me nivadatah śrinu.

<sup>1</sup> Pūjā.

<sup>&</sup>lt;sup>2</sup>Lakşmī.

<sup>3</sup> Vișnu.

<sup>&</sup>lt;sup>4</sup> Devi as daughter of Himavat.

<sup>&</sup>lt;sup>5</sup> S'iva.

<sup>&</sup>lt;sup>6</sup> Spouse of Kāma, the God of Love.

<sup>7</sup> The God of Love.

<sup>8</sup> That is, the six avarana or attendant Devatas on the Devi.

<sup>9</sup> Makes japa of.

<sup>10</sup> See Introduction to Tantra S'astra.

<sup>11</sup> There are eight gems or treasures (nidhi) of Kubera—viz., padma, mahāpadma, makara, kachchapa, mukunda, nīla, nanda, šankha. The Mārkaṇḍeya Purāṇa gives the meaning of nidhi in the followng śloka ("Lakṣmī is the presiding Devatā of the vidyā, called Padminī. The nidhis are Her supporters. Listen while I speak of them"):

And the Mahisis, regents of the quarters, and their weapons,

Attains, even though he be of the most vile,3 the eight siddhis4 of Siva.

#### 15

Thou art the earth, Vidhātrī, 5 creatrix of the world; 6 Thou art water, and in the form of Viṣṇu preserveth the world;

Thou art fire, and in the form of Rudra destroyeth the world;

Thou existeth in the form of Aisvarya;<sup>7</sup> Thou art the air of the world.

#### 16

Thou art the primeval<sup>5</sup> and auspicious one,<sup>8</sup> Spouse of S'ambhu,<sup>9</sup> refuge (of Thy worshippers).

<sup>&</sup>lt;sup>1</sup> That is, the S'aktis Brāhmī, etc.

<sup>&</sup>lt;sup>2</sup> The lokapālas or guardians of the points of the compass (N., N. W., W., S. W., N.E, E., S.E., and S. Indra, Yama, Varuna, Kubera, Vivasvat, Soma, Agni and Vāyu).

<sup>&</sup>lt;sup>8</sup> Pāmara.

<sup>&</sup>lt;sup>4</sup> Animā, Laghima, etc.

<sup>&</sup>lt;sup>5</sup> Vidhātrī = Creatrix; but both the terms Vidhātrī and Creatrix of the world are used in the text.

<sup>6</sup> The six aiśvarya are S'rī (beauty and auspiciousness), Vīrya (power), jñāna (Wisdom), Vairāgya (dispassion), Kīrti (glory) and Māhātmya (greatness). Bhagavan is He who is possessed of these six aiśvarya. All these are in the Devī who is hence called Bhagavatī (see Devī Bhāg. Pr., Saktirahasya; Bhāskararāya, op. cit., verse 65), and as here, Aiśvarya rūpā.

<sup>7</sup> Ādyā.

<sup>8</sup> S'ivé, voc. of S'ivé, feminine of S'iva.

<sup>9</sup> S'iva.

Who ever moves in the *Brahmarandhra* <sup>1</sup> of the world The supporter of all, yet Thyself without support. The only pure One in the form of ether. <sup>2</sup> O Bhavānī! be gracious to me.

17

Thou hast humbled the pride even of the Rsis By plunging them into the ocean of the world. Thou art intelligence and bliss and light itself. How, then, can I know thee?

O Bhavānī! be gracious to me.

18

O Bhavānī! even an ignorant man<sup>4</sup>
Who, meditating on Thy form, recites<sup>5</sup> Thy mantra
a lakh of times

Acquires all poetic power,

And those things in the three worlds which are most difficult of attainment.

O Bhavānī! be gracious to me.

19

Thou art that which supports and that which is supported.

Thou pervadeth the world,

- <sup>2</sup> Ākāšakalpā.
- 3 Prakāšasvarūpā.
- 4 Mandaceta.
- 5 Makes japa.
- 6 Ādhārašakti.
- 7 Tvāmādheyarūpā.

The opening in the top of the head, whence in the case of yogis the soul on death issues.

And art in the form of the world which is pervaded by Thee.<sup>1</sup>

Thou art both negation<sup>2</sup> and existence.<sup>3</sup> O Bhavāni! be gracious to me.

20

Thou art the atom<sup>4</sup> and ever-pervading.<sup>5</sup>
Thou art the whole universe.
No praise of Thee is sufficient.
Yet Thy qualities prompt me to sing Thy praise.
O Bhavānī! be gracious to me.

21

To him who reads and recites 6 at morn, noon, and evening

This most secret hymn,

There is nothing impossible in the three worlds, Such an one attains Thy nature.

O Bhavāni! be gracious to me.

<sup>1</sup> Jagatvyāpyarūpā.

<sup>&</sup>lt;sup>2</sup> Abhāva, the last of the seven categories of Kanāda's system (Vaišeṣika Sūtra). Thus darkness is the abhāva of light.

<sup>3</sup> Bhava.

<sup>4</sup> Anu.

<sup>5</sup> Vibhu.

<sup>6</sup> Makes japa.

<sup>&</sup>lt;sup>7</sup> Svarūpam labhante—that is, he attains that form of liberation which is known as svārūpya mukti (receiving the same form as that of the Devatā worshipped).

# HYMNS TO THE DEVI FROM PURĀŅA

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### MOTHER OF THE WHOLE UNIVERSE

(SARVAVISVAJANANĪ)

FROM THE DEVIBHAGAVATA1

1

I call to mind the Mother of the whole universe, Who has created this world, both real and unreal,<sup>2</sup> And who, by Her own power with its three guṇas,<sup>3</sup> Protects it, and having destroyed it, She then plays,<sup>4</sup>

<sup>&</sup>lt;sup>1</sup> First Skandha, (chap. ii.).

<sup>&</sup>lt;sup>2</sup> Sadāsatsvarūpam, on which Nilakantha says: Vyavahāra drishtyā sat, paramārthadarshanena asat; that is the world is real (sat) from the point of view of practical life and reason; to all those, in short, who have not experimentally realized the Advaita Tattva; but to those who have, and from the transcendental standpoint, it is, in fact, unreal (asat).

<sup>&</sup>lt;sup>3</sup> Sattva, rajas, and tamas, the substance of S'akti, as Prakṛti (see Introduction).

A Ramate—that is, "in her own self" (svasminnevakrīrate) (N) She shines. Hence She is also called Lalitā. "She who plays;" Padma pr. says, "having passed beyond the worlds, She plays; hence She is called Lalitā." Beyond S'akti and S'iva there exist various manifestations of Parāšakti and Sadāšiva, each in its own sphere. But Mahāšakti, who is Paramašiva, crossing all worlds in the supreme sphere of Mahākailāsa. She it is who is known as Lalitā and Kāmešvarī.

Commonly is it said that Brahmā creates the universe,

Yet the learned in Veda and Purana

Speak of His birth from the navel lotus of Murāri.1 Although it is said He creates, yet He is Himself dependent therein.2

Even Murāri in the blossom of whose navel lotus. Brahmā was born—

Deeply sleeps upon his serpent bed3 at the time of dissolution.

Therefore Ananta with his thousand hoods is His support.

How can He who is Himself supported Be called a leader4 in the creation of the world?

Even the water of Ocean 5 which is a liquid substance

Cannot exist without a container; therefore 6 I take refuge with Her, the Mother of all beings,

1 Visnu as Enemy of the Daitya Mura.

<sup>2</sup> Because He is born, He creates dependent on Bhagavati. In the next verse the argument is: "Let Brahmā be not the creator; why not, then, Visnu?" To which the answer is given of His dependence on Ananta.

<sup>8</sup> Viṣṇu reposes on the 1,000-headed Serpent Ananta.

4 Netra.

<sup>5</sup> Which is again the support of Ananta.

<sup>6</sup> And that container requires a support. Therefore the ādhārašakti is the Mother of all. For this reason, in commencing any pūja, the Ādhāraśakti is worshipped on account of Her being the supporter of all, and that S'akti is none but the Mother of all.

## MOTHER OF THE WHOLE UNIVERSE

105

Who exists in all things in the form of Power.1

5

Brahmā in the lotus,
Seeing that the eyes of Viṣṇu were closed in
deep slumber,<sup>2</sup>
Prayed to that Devi with whom I take shelter.<sup>3</sup>

<sup>1</sup> S'aktirūpā.

<sup>&</sup>lt;sup>2</sup> Yoganidra, the sleep of pralaya.

<sup>&</sup>lt;sup>3</sup> That He might be roused from his sleep and take part in the cosmic process. Sūta continues; "Having meditated upon Her who is Māyā and Saguṇā, and giver of liberation and Nirguṇā, I will tell you, O munis, the whole Purāṇa, which is the best and the most sacred S'rīmadbhāgavata of 18,000 Sanskrit S'lokas."

## AMBIKĀ1

## (ELEVENTH MĀHĀTMYA OF CAŅŅĪ) 2

1

Devi, Thou who removeth the pain of Thy suppliants, 8

Be gracious, Be gracious, O Mother of the world!
Be gracious, O Queen of the universe!
Protect the universe.

Thou art, O Devi! the Isvari of all moving and unmoving things. 4

2

Thou art the only support of the world, Because Thou wert in the form of earth. By Thee who existed in the form of water Is the whole universe pervaded. Thou art She whose powers are unsurpassed.

3

Thou art the Vaisnavi Sakti of eternal power;

<sup>&</sup>lt;sup>1</sup> Mother.

When the great Lord of the Asuras was slain by the Devi, Indra and other Devas (Agni at their head), with shining faces, offered praise to Kātyāyanī, because of the fulfilment of their desire.

<sup>8</sup> Literally, "Those who come to take shelter with Her."

<sup>4</sup> That is, the organic and inorganic world.

<sup>&</sup>lt;sup>5</sup> The energy of Viṣṇu, the sustaining power of the Universe.

Thou art the seed of the universe,
And the supreme Māyā.
All this universe has been bewitched by Thee.
Thou, when pleased, art the cause of salvation to men.

4

All sciences are parts of Thee,

As also all women without exception<sup>1</sup> throughout the world.<sup>2</sup>

By Thee alone, O Mother! is the universe filled. How can we praise Thee?

Art thou not beyond all Praise of highest speech?

5

When,<sup>3</sup> O Devi!<sup>4</sup> being in the form of the universe, And bestowing heaven<sup>5</sup> and liberation,<sup>6</sup> Thou art worshipped, What words, howsoever sublime, suffice for Thy

praise?

<sup>2</sup> Vidyāh samastāstavadevi bhedāh. Striyah samastāh sakalā jagatsu.

The Devibhāṣyam of Panchānana Tarkaratna translates the verse as, "All sciences, all things (bhedāh), and all women are of Thee."

- 3 The verse here changes from upendra vajrā to anustup metre.
- 4 That is, She who is, as Nagoji says, of a shining nature (dyotanašīlā).
  - 5 Svarga.

<sup>1</sup> Sakalā. Nagoji Bhatta is not happy in his Commentary when he says that sakalā here means "endowed with the sixty-four arts" (kalā), such as dancing, music, painting, literature, acting, etc., and who are devoted to their husbands, modest, etc. The Devī is not, according to this noble line, in these only but in all women, however ignorant of the "arts" or low born they may be.

<sup>6</sup> Mukti.

O Thou who existeth in the form of buddhi<sup>1</sup> In the heart of all beings,
Who art Giver of heaven and liberation—
O Devi Nārāyaṇi!<sup>2</sup> salutation to Thee.

7

In the form of moments, minutes, and other fractions of time,

Thou art the cause of (worldly) change.

At the time of the dissolution of the universe

Thou art all-powerful.<sup>3</sup>

Nārāyaṇī all reverence to Thee.

8

O Auspicious One! auspicious with all auspiciousness,
Accomplisher of all successful things,
Giver of refuge, Three-eyed one;
O Gauri! O Nārāyaṇi! all reverence to Thee.

9

O Eternal One! who art the energy<sup>6</sup> Of creation, maintenance, and destruction;

1 That is, nischayatmakam jnanam.

- <sup>2</sup> For she is the support of all beings; fem. of Nārāyaṇa, a name of Viṣṇu.
  - <sup>8</sup> For She is in the form of time.
  - <sup>4</sup> As is Her Spouse S'iva with his third eye of wisdom.
- <sup>5</sup> Either as Nagoji says "white Devi," or the Devi of that name, who issued from the body of Mahādevi.
- 6 The commentator says "that She is the possessor of it" (sakti); but there is in reality no difference between sakti and the possessor of sakti, though human understanding and speech may make such difference.

Who art the abode of the qualities,<sup>1</sup> And are yet beyond them—<sup>9</sup> O Nārāyaṇī! all reverence to Thee.

10

O Thou who ever savest those in poverty and pain, Who take shelter with Thee!
O Remover of the pains of all!
Nārāyaṇi, all reverence to Thee.

11

Rider in an aerial car yoked with swans,<sup>3</sup>
Who assumed the form of Brāhmanī,<sup>4</sup>
Who sprinklest water in which kuśa grass <sup>5</sup> is steeped <sup>6</sup>—
Nārāyanī, all reverence to Thee.

12

Who holdeth trident, moon, and serpent,7 Riding on a great bull 8 In the form of Maheśvarī 9— Nārāyaṇī, all reverence to Thee.

- 1 The gunas—the three sattva, rajas, and tamas, and their derivatives, the Tattwas.
- <sup>2</sup> Nagoji says that gunāsraye gunamaye = gunāsraye agunamaye. Though the gunas inhere in Her, She is not as is the jīva, affected by them.
  - <sup>8</sup> See next note.
- 4 S'akti, or energy of Brahmā whose vehicle (vāhana) is a swan (hamsa), or flamingo, as it is variously rendered.
  - 5 Grass used in pitr kryā and agni kryā.
- 6 As Brahmā does with the holy water (sāntijalam) from his pot called kamaṇḍalu.
  - 7 Associated with S'iva.
  - 8 The vahana of S'iva.
  - <sup>9</sup> S'akti, or energy of Mahesvara or S'iva.

Who art attended by fowl and peacock. <sup>1</sup> O faultless One! Who holdeth a great śakti-weapon, <sup>2</sup> And existeth in the form of Kaumārī, <sup>3</sup>—Nārāyaṇī, all reverence to Thee.

14

Who holdeth Thy great implements,
Which are the conch, discus, mace, and bow;
Who art in the form of Vaiṣṇavī,
Be gracious,
Nārāyaṇī, āll reverence to Thee.

15

Who holdeth the formidable discus, And hast uplifted the earth with Thy tusks 5— O auspicious One! in the form of a boar 6— Nārāyaṇī, all reverence to Thee.

16

O Thou who in the fierce man-lion form' Didst put forth effort to slay the Daityas,

- <sup>1</sup> Both the cock and peacock are said in the Mahābhārata to be the *vāhana* of Kārtikeya. Gopal Chakravarti renders it, however, as "the best of peacocks."
  - A kind of missile, dart spear, lance, or pike.
- <sup>8</sup> The S'akti of Kumāra, or Kārtīkeya, son of S'iva and Pāryatī and Commander of the celestial hosts.
  - <sup>4</sup> The S'akti of Viṣṇu, who holds the conch, discus (cakra), etc.
  - · 5 See next note.
- <sup>6</sup> Viṣṇu, in His boar-incarnation, uplifted on His tusks the world which had been submerged in the waters.

<sup>7</sup> As S'akti of Viṣṇu in the narasimha incarnation, in which He slew the Daitya Hiranyakasipu.

And who hast delivered the three worlds—Nārāyaṇi, all reverence to Thee.

17

Who weareth a diadem and beareth a great thunder-bolt,
Who dazzles with Thy thousand eyes,
Destructress of the life of Vritra,
Who art Aindri,
Nārāyaṇi, all reverence to Thee.

18

Who art in the form of Sivadūtī,<sup>4</sup>
Destructress of the great host of the Daityas,
Of terrible form and loud and terrible voice—
Nārāyaṇī, all reverence to Thee.

19

Whose visage is formidable with its teeth, Adorned with a garland of severed heads—O Cāmuṇḍā! destructress of Muṇḍa —Nārāyaṇī, all reverence to Thee.

yatoniyukto dautyena tayā devyā šivah svayam šivadūtīti lokesmingstatah sā khyutim āgatā.

Candi, eighth Māhātmya.

The Devi is here invoked as Aindri, the sakti of Indra, who is crowned, and whose weapon, like that of Jupiter, is the thunder-bolt and who has a thousand eyes.

<sup>&</sup>lt;sup>2</sup> An Asura slain by Indra.

<sup>3</sup> See note 1, ante.

<sup>4</sup> The Devi is known as S'ivadūtī, because S'iva was engaged by Her as messenger to S'umbha and Nisumbha.

<sup>&</sup>lt;sup>5</sup> Devi is so called because She slew the Asuras Canda and Munda (see verse 25, chap. vii. Candi).

<sup>6</sup> Mundamathane; not as one translation of the Candi has it, "who grindest shaven heads."

Lakṣmī, modesty, great knowledge,¹
Faith (in śāstras), nourishment, svadhā;²
Truth, permanent and unchangeable;
Gṛeat night of dissolution, great nescience³—
Nārāyaṇī, all reverence to Thee.

21

Understanding, Sarasvatī, the Best of all. All Powers, Spouse of Babhru, Dark One, Primeval Sakti. Be gracious, O Lady! Nārāyāṇī, all reverence to Thee.

22

Who art in the form of all things,

- That is, as Nagoji says, the knowledge pertaining to the Atman (adhyātmavidyā) contained in the Upaniṣads; not "wide knowledge," as last mentioned translator renders it.
  - <sup>2</sup> Mantra of Pitrs.
- <sup>8</sup> For Devī is both vidyā (knowledge) and avidyā (nescience), or Prakṛti.
- <sup>4</sup> Medhā, which Nagoji says = dhāranāvatī buddhi, or firm, steady, concentrated buddhi.
- <sup>5</sup> Bhūti, which ordinarily means wealth = here, according to Gopal Chakravarti aiśvaryarūpinī—that is, the eighth siddhi; or, according to Nagoji, it is sattvapradhāna ("greatly excelling in sattva guna").
- <sup>6</sup> A name of S'iva, Viṣṇu, or Fire. According to Nagoji the rajoguna śakti is here indicated.
  - 7 Tāmasī—that is, tamogunayuktā.
- <sup>8</sup> Niyate, which ordinarily means fate (adrista); but here denotes, according to Nagoji, the Mūlašakti, the root or primeval S'akti. It does not mean, an stated in the last-mentioned translation, "O self-controlled Queen!". In the case of the Devi there is no self to be controlled. She controls others, not Herself.

Controller of all; who hast all power; From the cause of all fear protect us, O Devi! O Devi Durgā! reverence to Thee.

23

Beautiful is Thy face adorned with three eyes. Guard us from all (formidable) beings. O Kātyāyani! <sup>1</sup>
Reverence to Thee.

24

May Thy trident most formidable with flame, Slayer of countless Asuras, Protect us from fear, O Bhadrakālī!<sup>2</sup>
Reverence to Thee.

25

May Thy bell which destroys the power of Daityas, Filling the world with its sound,
Guard us from sin,
As a mother <sup>3</sup> protects her children!

26

May Thy sword glittering in Thy hands, Besmeared with the blood and fat of Asuras as with mire,

Be for our welfare!

O Candikā; to Thee we bow.

H-15

According to Gopal, the Devi is so called because She was born in the hermitage of the *Muni* Kātyāyana, but the Vedantists say that *Kātya* is he who is devoted to the Brahman (*brahmaniṣṭa*), and She who is attained by them is Kātyāyanī.

<sup>&</sup>lt;sup>2</sup> Auspicious Kālī.

<sup>3</sup> Anah.

Thou, when gratified, dost destroy all forms of disease:

But if displeased, Thou dost destroy all longed-for desires.

Such as take shelter with Thee need fear no danger, Since they become verily a refuge to themselves. 1

28

O Mother, who hast shown Thyself in many forms, Who else than Thee is able to achieve That destruction of the great Asuras, Enemies of righteousness,<sup>2</sup> Which Thou hast wrought to-day.

29

In the sciences, 3 in all scriptures, 4 and in the great sayings' 5

Which are the lamp of knowledge, 6

Who else is there but Thee

Who makes this universe again and again revolve

<sup>1</sup> As Gopal says, even Rajahs, not to mention others, become the slaves of such an one.

<sup>2</sup> Dharma.

<sup>3</sup> There are fourteen kinds of vidyā—viz., four Veda, six Anga, Mimāmsa, Nyāya, Dharmaśāstra, Purāņā. Gopal says vidyā and upavidyā, such as Indrajāla, Gārudakadyāh, Dhanurvidyā, etc.

<sup>4</sup> S'astra—that is, tarka (logic), nīti. etc.

<sup>&</sup>lt;sup>5</sup> Literally; the "first sayings"—that is Veda or the Karmakānda.

<sup>6</sup> Viveka = jnāna (Gopal).

<sup>7</sup> Ativa.

In the pit1 of delusion2 steeped in darkness.

30

Where there are Rākṣasas³ and greatly poisonous serpents;

Where there are (armed) enemies; Where there are highway robbers;

Where there is the forest and ocean4 fire,

There abiding,5 Thou dost guard the universe.

31

Queen of the universe art Thou and its guardian; In the form of the universe Thou art its maintainer. By the Lords of the universe art Thou worshipped. They, its supporters, have great devotion to Thee.7

32

O Devi! be gracious; Ever protect us from the fear of enemies As Thou hast just now saved us by the slaughter of the Asuras.

1 The reference is to the samsara. It is a "pit," for men fall into it; and it is "dark," for it obstructs knowledge.

3 Demonic beings.

4 That is, the submarine fire.

<sup>5</sup> Because She pervades all things.

6 Indra, Brahmā, etc.

7 Gopāla Chakravartī renders it: "Those who are devoted to Thee are themselves worshipped—even by Indra, Brahmā, etc., the Lords of the Universe-therefore Thou art the supporter of the universe."

<sup>&</sup>lt;sup>2</sup> Mamatvam, which Gopal defines as asvakiye svakiyatvābhimānah—the sense of ownness in respect of a thing not one's own -e.g., to take the body to be the self; to think I am white, I am tall, etc

HYMNS TO THE GODDESS

116

Make cease at once the sins of the whole world And the great dangers which come of all portents.1

33

O Devi! who takest away the afflictions of the universe.

Be gracious to us who make obeisance to Thee.

O Thou who art worthy of all praise,

Grant boons to the dwellers in the three<sup>2</sup> worlds.<sup>3</sup>

<sup>&</sup>lt;sup>1</sup> Unusual phenomena, such as earthquakes, comets, hurricanes, etc.

Bhuh, bhuvah, svah (see Introduction to Tantra S'āstra).

<sup>3</sup> Then Devi said: "Now I bestow a boon, O Devas" (Candi).

## CANDIKĀ

# FROM THE FOURTH OR SHAKRĀDI <sup>1</sup> MAHĀTMYA QF CAŅDĪ (MĀRKAŅDEYA PURĀŅA)

1

May that Devi by whose power this world was spread,

The perfect form of the powers of countless Devas,<sup>2</sup> The Mother <sup>3</sup> worshipped by Devas and Maharsis,<sup>4</sup> Do good to us.

2

May that Candikā whose peerless majesty and power

Neither Bhagavān Ananta,<sup>5</sup> Brahmā, nor Hara<sup>6</sup> can declare,

Turn Herself towards us for the destruction of the fear of evil,

And the protection of the whole world.

When the enemies of the Devas were vanquished by the Goddess, Shakra and the other Devas, bowing down before Her, their hair "erect with exultation," thus sang Her praises.

<sup>&</sup>lt;sup>2</sup> Her form was that of their combined powers.

<sup>3</sup> Ambika.

<sup>4</sup> Great Rsis or Seers.

<sup>&</sup>lt;sup>5</sup> Vișnu.

<sup>6</sup> Siva, for they, too, adore Her.

We bow to Her who is good fortune itself in the dwellings of the virtuous,

Ill-fortune in those of the sinful,

Reason<sup>1</sup> in the hearts of the intelligent, faith in those of the good,

Modesty in that of the high born.

Protect, O Devi! this universe.

4

How can we describe Thy thought-transcending form,

Or, Thy greatly abounding strength which destroyed the Asuras,<sup>2</sup>

Or, O Devi! those great deeds of Thine

Done in battle midst hosts of Devas, Asuras, and others?

5

Thou art the cause of all the worlds,
Though Thy substance is the three guṇas,<sup>3</sup>
Yet is no fault known in thee.<sup>4</sup>
Incomprehensible art Thou even to Hari, Hara,<sup>5</sup>
and other Devas,<sup>6</sup>

<sup>1</sup> Buddhi.

<sup>&</sup>lt;sup>2</sup> Enemies of the Devas.

<sup>&</sup>lt;sup>8</sup> Sattva, Tamas, Rajas. Nature as spirit, as the veil of spirit, and of descent and ascent from spirit to matter and matter to spirit (see Introduction to Tantra Sāstra).

<sup>4</sup> Ordinarily, the world which consists of the gunas is imperfect, but She who is it and yet transcends it, is perfect.

<sup>&</sup>lt;sup>5</sup> Visnu and S'iva.

<sup>&</sup>lt;sup>6</sup> As the Viṣṇu Yāmala cited in the S'āktānandataranginī, says (Mātastvatparamam rūpam tanna jānāti kashchana, chap. iii.) "Her supreme form is that which none know."

Thou art the refuge of all. The whole world is but a part of Thee,1 Unmanifested,<sup>2</sup> primeval, supreme Prakrti.<sup>3</sup>

O Devi! Thou art Svāhā, 4

By the utterance whereof all Devas in all sacrifices are satisfied.

Thou art also declared by men to be Svadhā, 4 Which satisfies the pitrs 5.

Thou, O Devi! whose great wrata 6 surpasses all thought,

Art the supreme knowledge full of power

Which is the cause of liberation

Ever sought to be gained by those Munis desirous thereof,

Who have strictly controlled their senses and are free of all faults. 8

4 The Mantra of that name.

6 Vow or voluntary rite(see Introduction to Tantra S'āstra).

7 Sages.

<sup>1</sup> Not as it has been rendered, "Thou art the entire world which is composed of parts "-the world is but a part of Her. Hindu belief is not pantheistic in the ordinary European sense of the word.

<sup>&</sup>lt;sup>2</sup> Avyākrita, of which Nagoji Bhatta says: Şadvidha vikāramhitatvāt, on account of its being void of the six forms of change.

<sup>8</sup> Of whom the S'āktānandataranginī says: "Pranamya prakritim nityām paramātma: svarūpinīm" (chap. i.).

<sup>&</sup>lt;sup>5</sup> The lunar ancestors of the human race and the earthly ancestors of the seventh degree, to whom offering is made in pitrkriyā.

<sup>8</sup> This passage has been rendered: "Thou studiest with Thy organs, which are the essence of strength well restrained." But the Devi does not study, nor has She organs restrained or otherwise.

Thou art in the form of sound.

The repository of spotless <sup>1</sup> Rg <sup>2</sup> and Yajus <sup>2</sup> hymns, And of the Sāman <sup>2</sup> hymns wherein are the verses of the charmful *Udgitha*, <sup>3</sup>

Devi, Thou art the threefold Veda 4 and Bhagavati;<sup>5</sup> For the maintenance of the world Thou art the science of Vartta; <sup>6</sup>

Thou art the supreme destroyer of its pains. 7

9

O Devi! Thou art the power of understanding 8 By Which the essence of all S'āstras is known; Thou art Durgā, 9 the vessel wherein we cross the dangerous ocean of the world.

Devoid of attachment art Thou. 10

S'ri 11 also, who hast made Thy abode in the heart of the enemy 12 of Kaiṭabha, 13

<sup>&</sup>lt;sup>1</sup> Because they were breathed out by Isvara.

<sup>&</sup>lt;sup>2</sup> Of the Vedas so named.

<sup>&</sup>lt;sup>3</sup> Part of the Sāmaveda, the office of the Udgātri.

<sup>4</sup> See p. 33, note 3.

<sup>&</sup>lt;sup>5</sup> For She has all powers.

<sup>6</sup> i.e., agriculture, cattle-rearing, and trading.

<sup>&</sup>lt;sup>7</sup> As the Lalitā Sahasranāma says, "She soothes like moonlight all those who are burnt by the triple fires of misery" (tāpatraya) of phenomenal existence.

<sup>8</sup> Medhā, which Gopal Chakravarti says = Dhāranāvatī buddhi.

<sup>&</sup>lt;sup>9</sup> Nagojī says: "Duhkhaprāpyatvena durgāsi iti uchyate" (to be attained to with great difficulty).

<sup>&</sup>lt;sup>10</sup> Asangā-nirlepā (G. C.) cidānandamayitvāt (on account of Her being cit and ānanda).

<sup>11</sup> Lakşmi.

<sup>19</sup> Vișņu,

<sup>18</sup> The Daitya brother of Madhu.

Thou art indeed Gauri, who hast fixed Thy dwelling in the moon-crested Deva.<sup>2</sup>

10

Smiling spotless like unto the full moon,
Resplendent as the finest gold
And lovely was thy face.
Yet wonderful it was that swayed by wrath
The Asura Mahisa suddenly smote Thy face when
he saw it.

#### 11

Greatly marvellous indeed it was that when he had seen Thy face,

Wrathful, terribly frowning, beauteous as the rising moon,

Mahişa did not forthwith yield up his life,

For who can live after beholding the wrathful king of Death? 8

12

O Devi, our supreme Lady

Be gracious for the sake of the world.

For when wrathful Thou dost suddenly destroy the generations of the enemies.<sup>4</sup>

It is but now made known to us

That the mighty army of the Asura Mahisa has met its end.

13

Those to whom Thou, O bestower of prosperity! art gracious,

H-16

<sup>1</sup> Daughter of guru, the Lord of the Mountains.

<sup>&</sup>lt;sup>2</sup> S'iva, who bears on His head the crescent moon.

<sup>&</sup>lt;sup>3</sup> Yama.

<sup>&</sup>lt;sup>4</sup> That is, the Daityas.

Are esteemed in all lands,

Their wealth and fame increases,

And their dharma, artha, kāma, mokṣa¹ know no lessening.

Praiseworthy are they maintaining sons, servants,

and wives.

#### 14

By thy grace, O Devi! the virtuous man, ever honoured,

Does ever daily all religious acts,

And thereafter gains heaven by Thy grace;2

Therefore art Thou of a surety the giver of fruit in the three worlds.

#### 15

O Durgā; the remembrance of Thee destroyest the fear of all creatures,

When called to recollection by those in health Thou dost bestow a truly good mind.

O remover of poverty, pain, and fear,

Who but Thee art ever compassionate for the good of all.

#### 16

By the slaying of these foes the world gains happiness. O Devi! Thou hast slain them with the desire That they should not always sin so as to merit hell,<sup>3</sup> But that by death in battle they may go to Heaven.

<sup>1</sup> The four aims of being.

<sup>2</sup> Nagoji Bhatta says tatah here means that after that (svarga), and in order of time they gain moksa (liberation).

<sup>3</sup> Not "Let these practise sin so as to descend to Hell for long." as it has been rendered. The Devi's desire is to save even Her foes. The translation of the alternative reading given by the translation referred to is nearer the sense of the text.

Seeing them, why dost Thou not (by Thy look) turn them to ashes?

Thou throwest Thy weapon among the enemies, the Asuras,

In order that, being purified by it,

Even these enemies may go to heaven.

Such is Thy merciful intention even towards them.

#### 18

If by the glittering, formidable flashes of Thy sword,

And by the lustre of Thy spear-point,
The eyes of the Asuras were not destroyed,
It was because they gazed on Thy countenance,
Like unto the radiant moon.

#### 19

O Devi! Thy nature it is to subdue the evil works of the wicked.

Thy form, destructive of the strength of those who destroy the Devas,

Surpasses all thought, and is comparable with none.

By this Thou hast manifested Thy kindness even to enemies.

#### 20

Devi! with whom may this Thy valour be compared,

Or Thy most charming form striking fear among foes?

In Thee only, bestower of boons, even upon three worlds,

## HYMNS TO THE GODDESS

124

Are seen both kindness of heart and relentlessness in battle.

21

By the destruction of their foes the three worlds have been saved by Thee,
Thou hast led even these to heaven,
Having slain them in the front of battle.
And hast dispelled the fear besetting us from the maddened enemies of the Devas.
Salutation to Thee, O Devi!

22

With Thy spear protect us, O Devi!¹
O Mother! protect us with Thy sword.
By the sound of Thy bell guard us,
And by the twanging of Thy bow-string
Protect us in the East and in the West,
Guard us, O Caṇḍikā! in the South,
And in the North by the brandishing of Thy spear.

23

Whatever gentle forms of Thine, And whatever of Thy terrible forms Wander in the three worlds, By these forms protect us and the earth.

24

O Mother! by Thy sword, spear, and club,

<sup>1.</sup> Here follows the prārthanā (prayer).

#### CANDIKĀ

125

And other weapons, in Thy soft and supple hands,<sup>1</sup> Guard us on every side.<sup>2</sup>

<sup>1</sup> Literally, leaflike (pallava), soft, and supple.

The Rsi in Candi continued: Thus was the upholder of the world hymned by the Devas who did worship Her with celestial flowers, perfumes, unguents, and incense upon which the Devi, highly honoured with this hymn, said to the Devas: "Choose what ye desire of me". On which the latter prayed that whenever they called upon Her She might come to their assistance, and that whatever mortal should praise Her with this hymn should prosper. Bhadrakāli said, "Be it so," and vanished from their sight.

# MAHĀDEVĪ 1

(FROM THE FIFTH MAHĀTMYA OF CAŅDĪ) 2

1

REVERENCE to the Devi, 3 to the Devi of the Great, 4
To Her who is auspicious, 5 for ever reverence.
Reverence to Prakṛti 6 who maintains. 7
Setting our minds wholly upon Her, we make obeisance to Her.

<sup>&</sup>lt;sup>1</sup> Here not the "Great Goddess," but as Commentator Nagoji Bhatta (cited *post* as N.B.) says, "The Goddess" (Devi) "of the great"—viz., Brahmā, Viṣṇu, and S'iya, for it is by Her power that they enjoy their abode, and it is She whom even they worship—the Mother of all.

<sup>&</sup>lt;sup>2</sup> The Asuras S'umbha and Nisumbha bereft the Devas of their dominion whereupon the latter prayed to the Goddess for help as follows.

<sup>&</sup>lt;sup>8</sup> Nagoji says that  $Devi = prak\bar{a}\bar{s}\bar{a}tmika$ , that which is by its nature light and manifestation.

<sup>4</sup> Mahādevī (see note 1, ante).

<sup>&</sup>lt;sup>5</sup> Because She is the cause of all auspicious things.

<sup>&</sup>lt;sup>6</sup> S'rṣṭiśakti, or śakti (power) of creation (N. B).

<sup>&</sup>lt;sup>7</sup> Bhadrāyai. Literally, good = rakṣanaśakti, the Vaiṣṇavaśakti, which maintains (N. B.).

Reverence to Her who is eternal, 1 Raudrā,2

To Gauri,3 and Dhātri,4 reverence and again reverence,

To Her who is moonlight and in the form of the moon,<sup>5</sup>

To Her who is supreme bliss,6 reverence for ever.

3

Bending low, we make obeisance to the auspicious One

Who is prosperity in the form of wealth,

To Siddhi, Nairiti, and to the good fortune of Kings.

To Sarvāni<sup>10</sup> reverence, and again reverence.

1 Nityāyai; or She is the S'akti Nitya (N. B.).

3 Daughter of Guru, the Lord of the Mountains.

4 Creator and upholder.

<sup>5</sup> The moon here stands for all luminous things: or it may mean indorūpā in the technical sense of yoga šāstra.

6 Sukhā = paramānandarūpā.

7 That is, animādirūpā (G. C.), the eight siddhis—animā,

laghimā, etc.

8 Gopal Chakravarti says this means Rākṣasasakti (demonic power); also alakṣmī (misfortune). At the time of worship of of Lakṣmī (Devī of Prosperity) on the fifth day after vijayadasamī, the Devī Alakṣmī is worshipped in the house in the form of a misshapen figure, and then thrown away.

9 Bhubritam, which, according to G. C, means mountains, for

wealth in the form of gems, etc., are found therein.

10 Man śvari or Sivasakti.

<sup>&</sup>lt;sup>2</sup> That is, She is samhārašakti or šakti of dissolution, the tāmasika šakti (according the Commentator Gopal Chakravarti), as contrasted with Dhātrī, the rājasika šakti, and indorūpā (moon form), the sāttvika šakti (vide post).

To Durgā, to Her who enables men to cross the ocean of the world,

Who is the life and strength 3 and cause of all.

Knower of the distinction between Purușa and Prakrti,4

And who is both black 5 and grey, 6 reverence for ever.

5

We prostrate ourselves before Thee, who art at once most gentle and formidable, Reverence to Her, and again reverence;

<sup>&</sup>lt;sup>1</sup> Which means, according to Nagoji: "She who is known with difficulty (duhkhajneyā).

<sup>&</sup>lt;sup>2</sup> As N. B. says: Durgātsamsārātpārāngkaroti, etc. G. C. says it means She whose abode is not known in either time or space.

<sup>&</sup>lt;sup>3</sup> For She is not only antaryāminī, but remains even at the time of dissolution. She is feminine because She supports all things as their mother.

<sup>&</sup>lt;sup>4</sup> Khyātihprakritipuruṣayor bhedajnānām (N. B.). Viveka khyātih is a term in Sānkhya denoting the cause of liberation, the recognition of the self (Puruṣa) by the self; not as one published rendering runs, "to fame;"

<sup>5</sup> As tāmasika šakti.

<sup>&</sup>lt;sup>6</sup> Dhūmra; that which is with smoke; the sacrificial rite; here the knowledge of the rites.

<sup>&</sup>lt;sup>7</sup> Atisaubhāgyā. As such She is (N. B.) vidyārūpinī, as putting an end to the samsāra. For this reason She, as G. C. says, greatly delights all.

<sup>&</sup>lt;sup>8</sup> Atiraudrāyā, because, as N. B. says, She, as avidyā, is the cause of the samsāra with all its terrors.

Reverence to Her who is the material cause of the world,1

To the Devi, 2 who is in the form of action, reverence, and again reverence.

6

To the Devi who in all things is called Viṣṇumāyā,<sup>3</sup> Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.<sup>4</sup>

7

To the Devi who is known as intelligence<sup>5</sup> in all beings,

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

8

To the Devi who dwells in the form of buddhi 6 in all beings,

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

Which = (G. C.) dyotanašilā, whose nature it is to lighten, or

(N.) devašakti.

3 Or mulāvidyā (Nagoji).

4 Namastasyai, namastasyai, namastasyai namo namah. The refrain throughout the succeeding verses.

6 The mind, as the aspect so named of the antahkarana.

H-17

<sup>&</sup>lt;sup>1</sup> Jagatpratishtāyai = (as N. B. says) jagadupādānakāraņam; or, as, G. C. has it, She is sarvāntaryāminī, who dwells in the inmost being of all things.

<sup>&</sup>lt;sup>5</sup> Cetana = (Nagoji says) chitšakti, or mind. She Herself is nirvikalpacitšakti, but manifests as savikalpacitšakti in all worldly beings.

9

To the Devi who in the form of sleep abides 1 in all beings,

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

10

To the Devi who exists in all beings in the form of hunger,

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

11

To the Devi who exists in all beings in the form of cāyā,2

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

12

To the Devi who exists as energy in all beings, Reverence to Her, reverence to Her, Reverence, reverence,

<sup>1</sup> Nidrārūpena. According to Nagoji, nidrā:= suṣupti, the state of dreamless sleep where all sense functions are at an end. According to G. C., svapna or dreaming sleep also.

<sup>&</sup>lt;sup>9</sup> Nagoji says this word =  $sams\bar{a}rat\bar{a}p\bar{a}bh\bar{a}vah$ , or lack of worldly pain. The  $sams\bar{a}ra$  is like a burning flame. In its shadow there is coolness and peace. According to Gopal Chakravarti, however, it =  $\bar{a}tap\bar{a}bh\bar{a}vah$ .  $\bar{A}tap\bar{a}h = prak\bar{a}sar\bar{u}patv\bar{a}tvidy\bar{a}$ , or knowledge on account of its giving light, and therefore as the lack of it She is  $avidy\bar{a}$ .

<sup>3</sup> S'akti: power, action.

To the Devi who exists in the form of thirst 1 in all beings,

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

14

To the Devi who in the form of forgiveness 2 exists in all beings,

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

15

To the Devi who exists in the form of race and species in all beings,<sup>8</sup>

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

16

To the Devi in the form of modesty in all beings, Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

17

To the Devi existing in the form of peace in all beings,

<sup>2</sup> Which is the desire not to return evil to those who have done us wrong, notwithstanding our power to do so (N. B.).

<sup>3</sup> Jatīrūpeņa: that which classifies and differentiates one body of beings from another.

4 Which Nagoji says means the control of the senses and renunciation of all worldly things.

Which, as Nagoji says, is the desire for that which is not one's own (anātmīyā); thirst for enjoyment, possession, individual life, etc.

Reverence to Her; reverence to Her, Reverence to Her, reverence, reverence.

18

To the Devi who exists in all beings in the form of faith,1

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

19

To the Devi existing in the form of beauty in all beings,

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

20

To the Devi who exists in all beings in the form of prosperity,<sup>2</sup>

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

21

To the Devi who in all beings exists in the form of their respective callings,<sup>3</sup>
Reverence to Her, reverence to Her,
Reverence to Her, reverence, reverence.

<sup>&</sup>lt;sup>1</sup> That is, Nagoji says, āstikatvam (belief in God's existence); or, according to Gopal Chakravarti, also a firm and strong faith in Veda.

<sup>&</sup>lt;sup>2</sup> Wealth, etc.

<sup>8</sup> That is, jivikā, the callings of husbandmen, merchant, cattle-rearing, etc.

To the Devi who in the form of memory exists in all beings,

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

23

To the Devi who in all beings exists in the form of mercy,<sup>1</sup>

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

24

To the Devi who in the form of contentment<sup>2</sup> exists in all beings,

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

25

To the Devi who exists in all beings as (their) Mother,<sup>3</sup>

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

26

To the Devi who in the form of error<sup>4</sup> exists in all beings,

<sup>1</sup> Which Nagoji says is the desire of removing the pain of others.

<sup>&</sup>lt;sup>2</sup> Which Nagoji defines as satisfaction with that which one possesses as distinguished from longing for what one has not got.

<sup>3</sup> She is janani, and, as Nagoji says, pālayitrī (protectress).

<sup>4</sup> Bhrānti. A thoroughly Indian conception, though some modern Hindus have lost the sense of it. Gopal Chakravarti gives as an example the classical instance of the jīva taking mother-of-pearl to be silver, etc.

Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

27

Reverence to the Devi Who is the Presiding Deity over the senses of all beings,

Who is ever in all beings, And who pervades all things.

28

To the Devi who in the form of consciousness,<sup>1</sup> Having pervaded all the world, exists therein, Reverence to Her, reverence to Her, Reverence to Her, reverence, reverence.

29

Praised aforetime by the Devas,
By reason of their obtaining that which they desired;
Worshipped by Surendra<sup>2</sup> on days of victory.
May the Iśvari,<sup>3</sup> who is the cause of all good.
Do good and auspicious things for us,
And may She ward off all calamities.

30

And may She who is now saluted by us as our Queen, As also by the Suras, tormented by arrogant Asuras, 5

Whom we call to mind
As we bow our bodies in devotion to Her,
Destroy at this very moment all our calamities.

<sup>&</sup>lt;sup>1</sup> Cit = citiakti (N. B.), and according to Gopal Chakravarti, who says the jiva is here meant, caitanya.

<sup>&</sup>lt;sup>2</sup> Indra.

<sup>3</sup> Queen and Ruler of the worlds.

<sup>4</sup> The Good Devas.

<sup>&</sup>lt;sup>5</sup> Their evil enemies.

# JAGADAMBIKA1

### FROM THE DEVIBHAGAVATA PURANAS

1

It is by Thy power only
That Brahmā creates, Viṣṇu maintains,
And at the end of things Siva destroys the universe.
Powerless are they for this but by Thy help.
Therefore it is that Thou alone art the Creatrix,
Maintainer, and Destructress of the world.<sup>3</sup>

2

Thou art fame, mind, remembrance, And our refuge, the mountain-born,<sup>4</sup> Companion, kindness, faith, and patience, Earth, Kamalā,<sup>5</sup> health,<sup>6</sup> the arts, and victory,

<sup>1</sup> Mother of the world.

<sup>&</sup>lt;sup>2</sup> Chap. xix., Skandha v., p. 27, of the Bombay Edition (Venkateshvara Press), edited by Khemarāja; 1823, Shaka (1902), with Commentary by Nīlakantha, hereafter referred to by the letter N.

<sup>&</sup>lt;sup>3</sup> The Devi, who is the mahākāraṇasvarūpā, is also the kārya-svarūpā. As cause She is in the effect and is the saktirūpa by which all things are done (N).

<sup>4</sup> Here is meant the S'akti of Rudra (N).

<sup>5</sup> Laksmi, Devi of Prosperity and Beauty.

<sup>6</sup> Pusti: nourishment.

Contentment, ever victorious, Umā, Ramā, True knowledge, and the highest buddhi.

3

Science, forgiveness, beauty, retentiveness art Thou,<sup>5</sup> Who art Known in the three worlds as all in all. Who is there that unaided by Thee can do ought? Thou art the abode wherein all men dwell.<sup>6</sup>

4

Thou art the upholder.

Were Thou not so, how could the tortoise and serpent uphold the Earth?

Thou art the Earth itself.

Were this not so, how could this weighty world rest on Ether?

5

Those who through Thy māyā pray to Devas, Such as the four-headed One Niṣṇu, Rudra, Rudra, Fire,

<sup>6</sup> For in Her all men have their being. She is as Ādhārašakti,, their support (N.).

<sup>7</sup> As the Purāṇas represent them as doing. The verse deals with the attributes of the ādhārasakti.

8 Gaganam.

<sup>1</sup> Vijayā. The Devī Pr. says: "After conquering this very powerful King of the Daityas, named Padma, She is known in the three worlds as Vijayā and unconquerable (aparājitā)."

<sup>&</sup>lt;sup>2</sup> See Hymn to Annapurņa, post. Here the Iśvara S'akti (N.).

<sup>3</sup> A name of Laksmi.

<sup>&</sup>lt;sup>4</sup> See p. 87, note 5.

<sup>&</sup>lt;sup>5</sup> Medhā, which means, in particular, the retentive faculty or memory, and in general, intelligence.

<sup>&</sup>lt;sup>9</sup> Literally, "headed by," or instances of principal Devas.

<sup>10</sup> Brahmā.

<sup>11</sup> S'iva.

The White-rayed one' Yama, Vāyu, and Ganesa Are indeed ignorant, For can these do anything without Thy power?

6

O Mother! those who do homa, with ghee on fire, With great ceremony in the name of the Devas, Are of but small intelligence.8

If Thou art not svāhā,8 then how can they make sacrifice?

Do they not worship Thee? If not they are ignorant. 10

7

In this world Thou art the giver of enjoyment
To things which move and are still.<sup>11</sup>
Thou givest life to all things being as they are parts
of Thee.

H-18

<sup>1</sup> Subrāmshu, or the moon.

<sup>&</sup>lt;sup>2</sup> Lord of Death.

<sup>3</sup> Lord of the Air.

<sup>&</sup>lt;sup>4</sup> The elephant-headed Deva, son of the Devi as Pārvatī and S'iva.

<sup>&</sup>lt;sup>5</sup> Vimūdha (see also Umāsanghitā of S'iva Purāṇā).

<sup>6</sup> Ye vā stuvanti manujā amarān vimudhā,
Māyā gunaistava caturmukha viṣṇurudrān,
Subrāmshuvahniyamavāyuganesamukhyān,
Kim tvāmrite janani te prabhavanti kāryc.

<sup>7</sup> The sacrifice done with ghee poured into fire.

<sup>8</sup> Alpadhiyah.

<sup>9</sup> The mantra used in homa.

<sup>10</sup> Svāhā nacet tamasi te kathamāpuraddhā, Tvām eva kim nahi ya janti tato hi mudhah.

<sup>11</sup> Here apparently trees and the like, as contrasted with the animal world. She allots the karma (N).

#### HYMNS TO THE GODDESS

O Mother! as Thou nourisheth all Thy Suras, So also dost Thou nourish others.

8

O Mother! as men who are of good heart,
Never for the mere pleasure thereof
Cut down leafless and bitter (fruited) trees
Which have sprung up in the forest.
Therefore Thou dost even greatly protect the
Daityas. 2

9

Though Thou slayest in the battlefield with Thy arrows the enemies,

Knowing their desire for amorous play with celestial women, 3

Yet such is Thy nature that even then Thou showest kindness to them.

For Thou so slayest them

138

That in another body 4 they may obtain fulfilment of their desires.

<sup>&</sup>lt;sup>1</sup> The Devas, Her children.

<sup>&</sup>lt;sup>2</sup> That is, the Devi does not slay even the Daityas for the mere savage pleasure of killing, and even those whom She slays are slain by Her for the good of the world and their own good, that being slain by Her hand they may go to heaven (see next verse). The Kumārasambhavam says that a man cannot cut down even a poisonous tree if planted by his own hand.

<sup>3</sup> Devanganāsuratakelimating viditva.

<sup>&</sup>lt;sup>4</sup> That is, a celestial body. For, as Daityas do not perform sacrificial rites, etc., so they cannot gain heaven. But when killed by the hand of the Devi, thither they go to their enjoyment, and Devas are protected.

Most wonderful it is that Thou hast assumed body For the destruction of the Dānavas, <sup>1</sup> famed for their power,

When Thou mightest have slain them by Thy mere will.

The cause of this is Thy play and nothing else, 3

11

Alas! of a verity unhappy are they
Who when the Kali age, the worst of ages, has
come,

Do not worship Thee.

Men cunning and skilled in the Purāṇas

Have made the people devoted to the worship of

Hari and S'ankara, 4

Who are but Thy creatures. 5

12

Those who worship with devotion Devas,
Though they know that they are distressed,
harassed by Asuras, and subject to Thy control,
Are of a surety like unto a man

<sup>1</sup> Sons of Danu. Enemies of the Devas.

<sup>1</sup> Krīdarasa that is, līlā.

<sup>&</sup>lt;sup>2</sup> Krīdārasastava nachānyatarotrahetuh (cf. the Vedantic sutra okavattulīlā kaivalyam).

<sup>3</sup> Visnu and S'iva.

Dhūrttaih purāņa caturairhari šankarānām, Sevāparāshcha vihitāstava nirmitānām.

Men, the verse says, thus worship the creature instead of the Creatrix.

Who with, the light of a clear lamp in his hands, Yet falls into some waterless and terrible well. 1

13

O Mother! Thou art the remover of the pains which arise from birth,

And art known by those desirous of liberation
As the giver of happiness when Thou art vidyā,<sup>2</sup>
And of unhappiness when Thou art avidyā,<sup>2</sup>
Surely it is only the ignorant who do not worship
Thee,

Such as are attached to enjoyment without wisdom.3

#### 14

Even Brahmā, Hara, and Hari, as all other Suras,<sup>4</sup> Ever worship Thy lotus feet, which are our refuge. But those who are of small intelligence and beset with error

Do not worship Thee.

And so ever repeatedly fall into the ocean of the world.<sup>5</sup>

(See also Umāsanghitā.)

Jnātvā surāmstava vashān asurārddhitāngshcha, Yevai bhajanti bhuvi bhāvayuta vimagnāu, Dhritvā kare suvimalang khalū dīpakangte, Kupe patanti manujā vijaletighore.

<sup>&</sup>lt;sup>2</sup> Knowledge and nescience, the source of nivritti and pravritti, with the latter's attendant miseries.

<sup>8</sup> Kilamandadhībirnārāditā janani bhogaparaistathājnaih.

<sup>&</sup>lt;sup>4</sup> Devas.

Tadvai nayelpa matayo manasā bhajanti, Bhrāntāh patanti satatam bhavasāgarete.

O Candi! 1 it is most surely by the favour of the dust on Thy lotus feet

That Brahmā in the beginning of things creates, Shauri <sup>2</sup> protects, and Hara <sup>3</sup> destroys the whole world.

He is indeed unfortunate

Who in this world does not worship Thee.

16

O Devi! Thou art the *Devatā* of speech of both Suras and Asuras.

Without power of speech are even the foremost of Devas

When Thou abidest not in them.

If men do speak, it is because they are not deprived of Thee.4

### 17

Hari,5 when cursed by the greatly angered Bhrigu,6

- 1 Nilakantha derives the word from chadi ("the wrathful one fearful to the whole world"). S'ruti says of the Brahman: Mahadbhayam vajramudhyatam ("great fear and a ready thunder-bolt")
  - <sup>2</sup> Visnu.
  - 3 S'iva.
- 4 Sarasvatī is She who causes speech. Sound springing from the Mūlādhāra wherein is *Devī* Kuṇḍalinī proceeds from the stage of mere sound (parā), the potentiality of growth in the seed to that of *Paiyantī*, when the latter begins to sprout; then to *Madhyamā*, when the first two small leaves appear but inseparate, and lastly, as *Vaikharī*, when they separate, remaining united only at their base.
  - 5 Vișnu.
  - <sup>6</sup> The Rsi of that name.

Became Fish, Tortoise, Boar, and Man-lion, and Dwarf.

How can those who worship Him Escape the fire of death?

18

As is well-known, the *linga* of S'ambhu<sup>3</sup> in the forest Fell on earth in like manner by the curse of Bhrigu. How can those, O Mother! who on earth worship Him <sup>4</sup> who holds a skull

Attain to happiness either in this world or the next?

19

They who worship the elephant-faced Lord of Ganas, 5

Who was born of Maheśa,

With Him in vain take shelter.

They know Thee not, O Devi! Mother of the Universe,

Who art easy of worship 6 and the giver of the fruit of all desires.

<sup>&</sup>lt;sup>4</sup> The Matsya, Kūrma, Varāha, and Nrisingha avatāra of Viṣṇu.

<sup>&</sup>lt;sup>5</sup> Chalakrit, which Nilakantha says = Vāmana Avatāra of Viṣṇu. Chalakrit, because Balirāja was deceived by him.

<sup>&</sup>lt;sup>8</sup> S'iva, who retired into the forest after the death of Sati, and who was powerless to protect even his own linga.

<sup>4</sup> S'iva.

<sup>&</sup>lt;sup>5</sup> Ganeśa, son of S'iva, so powerless.

<sup>&</sup>lt;sup>6</sup> Devī is (as the Lalitā, verse 133, also says), "easily worshipped" (sukhā-rādhyā), without bodily pain by fasting etc., without restrictions on the mode of meditation. In the Kūrma Pr. the Lord describes to Himavat an easy mode of worship if he be unable to meditate on the Supreme Form. The Devī is also "easily pleased" (Lalitā, verse 162, kṣipraprasādinī)—that is, even by a little worship as the Saura and S'iva Purāṇas say of the Lord of Umā, with whom the Devī is one.

Wonderful it is that through Thy compassion Even the multitude of enemies slain by Thy sharpened arrows

Have thus been made to reach Heaven.

For had they not been so slain

Calamities and the most painful of painful states would they have suffered

In that hell which is the result of their (evil) karma.

21

Even Brahmā, Hara, and Hari
From pride 1 know not Thy power.
How, then, are others able to know it,
Bewildered as they are by Thy (three) guṇas of
incomparable power? 2

22

Even Munis 3 suffer, who, being ignorant (of Thee). Do not adore Thy thought-transcending lotus feet, And are set upon the worship of sun and fire. 4 By them, even though they read hundreds of Sruti, 5

<sup>1</sup> Garvabhāvāt.

<sup>&</sup>lt;sup>2</sup> Devi is "all-bewildering" (Sarvamohini). In Kūrma Pr., S'iva says: "This Māyā is dear to me by which the world is bewildered. I bewilder the whole universe with the Devas, Daityas, and men." The operation of the tāmasika guṇa veils from them the truth.

<sup>&</sup>lt;sup>3</sup> The Mārkaņdeya Purāņa says: "That Divine Devī Mahāmāyā forcibly draws away the minds of even the sages (Munis), and leads them into confusion."

Because they are pratyakṣadevatā—that is, visible, and She, the supreme ground of them, is beyond vision, mind, and speech.

<sup>&</sup>lt;sup>5</sup> The reading of much *iruti* (revelation) teaches them nothing, for their ignorance conceals from them its true meaning.

### HYMNS TO THE GODDESS

The Supreme object of desire is not known, which is the essence of all Vedas.

23

Methinks it is Thy (three) guṇas,
The power of which is so famed on earth,
Which makes men turn away from devotion (to
Thee),

And attaches them to Viṣṇu, Īśa,<sup>2</sup> Bhāskara,<sup>3</sup> Ganeśa,

By (the teaching of) various Agamas 4 of their own devising.5

#### 24

O Ambikā! (so great is Thy mercy)
That Thou art not angry with,
But showest kindness to, and maketh greatly prosperous

Even those who, skilful in the mantra of delusion,6

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<sup>&</sup>lt;sup>1</sup> Paramārthatatīva. S'ankhya says that there are two different kinds of artha or object. One is bhoga (enjoyment), the second, which is the supreme object (paramārtha) is mokṣa (liberation). The one exists in the current issuing from Devī (Avidyā), the other returns on the other current, which draws to the Devī (Vidyā).

<sup>&</sup>lt;sup>2</sup> S'iva.

<sup>3</sup> The Sun (Sūrya).

<sup>&</sup>lt;sup>4</sup> Here used generally for S'āstra, though also used in a special sense as denoting Veda and Tantra, to the latter of which, Nīlakantha perhaps refers. Nānātantraihmohakaih ("many deluding Tantras"). The reference is here to the dualistic scriptures.

<sup>&</sup>lt;sup>5</sup> Svabuddhirachitairvividhāgamaishcha ("composed by themselves").

<sup>6</sup> Mohamantranipunām

Make the best of men<sup>1</sup> turn away from Thy feet By Āgamas made by themselves,<sup>2</sup> Teaching of devotion to Hari and Hara.<sup>3</sup>

25

In the Satya age<sup>4</sup> the sattva guṇa <sup>5</sup> was very powerful,

Therefore there were no Asadagamas.6

But in the Kali age learned folk conceal Thee (from the people).

And adore those Devas imagined by them (to be objects of worship).

<sup>1</sup> According to Nilakantha, Brāhmanas.

<sup>2</sup> Literally, "said by themselves" (svoktāgamaih)—that is as Nīlakantha says, puruṣapranītāgamaih (or Āgamas composed by men and not revealed by S'iva).

<sup>3</sup> Viṣṇu: and S'iva who are themselves only the children of the Mother, and as much creatures, though of the highest kind, as others are.

<sup>4</sup> The first and best of the four ages: Satya, Tretā, Dvāpara, and Kalī, the commonly supposed present age. In the second, virtue (*dharma*) decreased by a quarter, in the third by a half, and in the present or Kalī age only a quarter of *dharma* remains.

<sup>5</sup> The guna, which manifests on the moral plane as goodness.

<sup>6</sup> Literally, "bad Āgama," a name applied by some to the Tantra of the "downward current" (arddharetas), but here has a general significance to all S'āstra, whether Tantra or otherwise, of a dualistic character (asachchhāstrāni).

Tūrye yuge bhavati chātibalang guṇasya, Turyasyatena māthitānyasadāgamāni tvam, Gopayanti nipunāh kavayah kalauvai Tatkalpitān suraganā napi sangstuvanti.

"Imagined by them" (tatkalpitān). This does not mean that the Devas do not exist. Hari, Hara, Isa, Ganesa, Bhāskara, and others have been mentioned in previous verses. The verse is stutivāda, in which that which is its direct object, is dealt with to

H-19

Munis,<sup>1</sup> in whom the sattva guna<sup>2</sup> is very pure, Meditate upon Thee,

Who art the giver on earth of the fruit of liberation, Who art perfect in yoga and the supreme knowledge.

Such never again suffer pain in the womb of a mother. 4

They are only praiseworthy who are absorbed in Thee.

27

Citsakti is in Paramātmā,

Therefore also it is manifested in the world,

Wherein it is known as the cause of its creation,

maintenance, and destruction.

the exclusion of all others. What is meant is that She alone is to be worshipped and not any other. Kalpanā is to mistake one thing for another. Thus the world is taken (kalpitā) to be real when the Brahman alone is so. 'And so, too, mother-of-pearl is mistaken for silver (shuktirajatakalpanā), or a rope for a snake (rajjusarpakalpanā); so people take the Devas to be the ultimate object of worship when it is only the Devi whose manifestations they are, who is such.

- <sup>1</sup> Sages.
- <sup>2</sup> See Introduction.
- 8 Yogasiddham. The manifested Devi as Umā was a great yogini.
- <sup>4</sup> Are never reborn. According to Hindu ideas the child suffers great pain and misery in the womb of its mother, the remembrance of which is lost on its birth into the world.
  - <sup>5</sup> That is, caitanya (Nilakantha). See the Samksepaśariraka.
  - <sup>6</sup> In name and form (nāmarūpātmaka.).
- <sup>7</sup> Bhavakrityakartā. Literally, "performer of worldly action" —that is, those stated. For, according to Vedānta and Nyāya, it works therein by its S'akti, though in S'ankhya the Puruṣa is merely an enjoyer, spectator, and witness (bhoktā, draṣtā, sākṣī).

Who else in this world without Thee and of his own power

Is able to create, move and destroy?1

28

O Mother of the world!

Can the Tattvas, 2 deprived of Cit, 3 create the world?

They are lifeless things. 4

O Devi! can the *indrivas* 5 with their objects and functions, 6

Bear fruit without Thee?

29

O Mother! had you not as Svāhā been the cause thereof.

Even the Devas could not have obtained their enjoined own portion,

Offered in sacrificial rites by Munis 4.

1 Cf. Daksinamūrtisamhitā.

<sup>2</sup> The twenty-four beginning with Mahat.

3 Vide ante.

4 Jarāni; mere matter but for the informing life of the Goddess.

<sup>5</sup> The so-called "senses" of knowledge (Jnānendriya), viz.: Cakṣu (eye), S'rotra (ear), ghrāṇa (smell), rasanā (tongue), tvak (skin) and of action (karmendriya); viz., Vak (speech), pāni (hand), pāda (feet), pāyu (anus), upastha (genitals).

6 Indriyāni guņakarmayutāni. Thus, form (rūpa) is the guņa or object (viṣaya) of the eye, and daršana (or seeing), its function

(karma).

7 The Mantra used in Agnikriya and wife of Agni.

<sup>8</sup> If the Mantra Svāhā, which is the Devi, be not said, then the Devas get nothing from the homa. Their S'astric portion they obtain by virtue only of the Devi as Svāhā, the cause thereof.

### HYMNS TO THE GODDESS

Therefore Thou maintainest the whole world.1

30

By Thee all this universe was in the beginning of things created;

Thou protecteth the Regents of the Quarters among whom Hari and Hara are foremost.

At the dissolution of things Thou devourest the whole universe.

That which has been done by Thee from the creation

Even Devas 2 know not.

148

What, then, shall we say of unfortunate men?

31

O Mother! Thou hast by slaying the greatly formidable Asura,

Who assumed the form of a buffalo,3

Protected the Devas.

Even the Vedas know Thee not as Thou really art. Small of intellect as we are how can we praise Thee?

32

O Mother! Thou hast accomplished a great work In destroying this wicked foe of ours, A thorn painful beyond all thought (In the side of) the whole world.

<sup>&</sup>lt;sup>1</sup> The Devi protects the Devas, and if the Devas are maintained, then the whole world is maintained, as the Devas are Her agents in the maintenance thereof.

<sup>&</sup>lt;sup>2</sup> Manujā, which here, according to Nīlakantha, includes Devas.

<sup>3</sup> The Demon Mahisa.

<sup>4</sup> Gatingtava yatharthataya na jagmuh.

#### JAGADAMBIKĀ

149

Thy fame will spread throughout the whole universe.

Do Thou, whose power is known to be incomparable,

By Thy mercy protect us. 1

<sup>1</sup> The hymn concluding, Devibhāgavata continues, Vyāsa said: "Devī, thus praised, said in soft, sweet voice, 'Oh, best of Devas, tell Me what other thing most difficult and hard to accomplish you would have Me do?""

## DURGĀ

### (MAHĀBHĀRATA VIRĀŢA PARVAN)1

SALUTATION to Thee, O giver of blessings,
Dark<sup>2</sup> Virgin,<sup>3</sup> observant of the vow of chastity,<sup>4</sup>
Whose form is beauteous as that of the rising sun,
And Thy face as that of the full moon;
Four-armed and faced art Thou.
Wide-hipped, full-breasted,<sup>5</sup>

Wearing emerald sapphire bangles and armlets; Thou art resplendent as Padmā, Spouse of Nārāyaṇa,<sup>7</sup>

And rangest the ethereal regions.

Thy form and chastity8 are of the purest.

Dark art Thou like the blue-black cloud,

Whose face is beauteous as that of Samkarşana.9

Long are Thy two arms, as it were bannered poles in honour of 1ndra. 10

10

<sup>&</sup>lt;sup>1</sup> Chap. VI., sung by Yudhişthira, when on the way to the City of Virāṭa.

<sup>2</sup> Krsna.

<sup>&</sup>lt;sup>3</sup> Kumāri (see p. 46, note 3.)

<sup>&</sup>lt;sup>4</sup> For She observed brahmacarya.

<sup>&</sup>lt;sup>5</sup> Pinashronipayodhare.

<sup>6</sup> Laksmī.

<sup>7</sup> Vișnu.

<sup>8</sup> Brahmacarya.

<sup>9</sup> S'iva.

<sup>10</sup> In ancient times a long bamboo surmounted with a flag was set up on the lst of Assar, in honour of Indra to secure rain.

Thou bearest in Thy six other arms

A vessel, lotus, bell, noose, bow, a great discus,1 and other weapons.

Purest woman art Thou on earth.9

Thy well-formed ears are decked with beautiful earrings.

Thy face challenges the moon in beauty.

Wonderful is Thy crown, and beautiful is the braid (of Thy hair).

Thy body is like that of a serpent 8

Thou glitterest with brilliant girdle round Thy hips, And shinest like Mount Mandara encircled by the snake.4

With standing peacock feathers on Thy head, Thou art resplendent.

By Thy vow of virginity Thou hast maintained heaven.5

It is for this, O slayer of the Asura Mahisa,6

That Thou art praised and worshipped by the Devas for the protection of the three worlds.7

Foremost of Devas, be gracious to me;

<sup>1</sup> Cakra.

<sup>&</sup>lt;sup>2</sup> Strivisuddhāchayābhuvī.

<sup>3</sup> Bhujangā bhogavasena, which Nilakantha says is Sarpasarirākārena.

<sup>4</sup> Thus used for the churning of the ocean.

<sup>&</sup>lt;sup>5</sup> Tridivam or svarga; for there "the Three" shine.

<sup>6</sup> The son of Jambāsura, whom the Devi fought for many years before he was slain by Her (see Mārkandeya Purāna). During the great Durgā festival in autumn, the Devi is represented as slaying this formidable Asura, so called as having assumed the form of a buffalo.

<sup>&</sup>lt;sup>7</sup> Bhuh, Bhuvah, Svah, the earthly, atmospheric, and celestial spheres.

Show me Thy mercy, and be auspicious.<sup>1</sup> Both Jayā and Vijayā <sup>2</sup> art Thou. Thou givest victory in battle; Give me, too, victory, O Devi!

Give me now a boon.

Thy constant abode is on the Vindhya, the foremost of mountains.

O Kālī! O Kālī! O Mahākālī!3

Thou delightest in wine, meat, and animal sacrifice, 4

Bestowing boons, going whithersoever Thou wilt.

Thou art ever followed by Brahmā 5 and other

Devas.

By those who call upon Thee to lighten their burdens.

As by those who salute Thee at dawn of day.

Nothing is unattainable either by way of wealth or children

Thou art called Durgā by all because Thou savest men from difficulty.6

Whether in dangerous lands or sinking in the great ocean,

Thou art the sole refuge of men.

When assailed by robbers, when crossing streams and seas,

As also in wildernesses and great forests,

<sup>&</sup>lt;sup>1</sup> S'ivābhava. S'iva is so called because he is auspicious.

<sup>&</sup>lt;sup>2</sup> Two Companion Devatās of Durgā.

<sup>&</sup>lt;sup>8</sup> Spouse of Mahākāla, an aspect of S'iva.

<sup>&</sup>lt;sup>4</sup> Siddhumāmsapasupriye. Siddhu is a spirit distilled from molasses.

<sup>&</sup>lt;sup>5</sup> Bhutaih, which Nīlakantha says here denotes the oldest beings, Brahmā and other Devas.

<sup>&</sup>lt;sup>6</sup> Literally, one who rescues from difficulty.

Those who remember Thee, O Mahādevī! are never lost.

Thou art fame, prosperity, constancy, success, and modesty,

Intelligence, knowledge, and man's offspring.

Thou art the two twilights,1

Night, the light of sun and moon,

Sleep, beauty, forgiveness, and mercy.

Thou, when worshipped by Thy devotees, destroyest

Ignorance, man's fetters, loss of children and wealth, disease and fear of death.

I who have lost my kingdom seek Thy protection.

I bow to Thee, Suresvari, with bended head:

Grant me protection,

Thou whose eyes are like the leaf of the lotus.

O Thou who art truth itself, be true to us.

O Durgā! give me shelter,

Who art merciful to Thy devotees, protect me. 2

<sup>2</sup> Thus praised by the son of Pāndu, the Goddess showed Herself to him.

<sup>&</sup>lt;sup>1</sup> Sandhya, early dawn when the stars are vanishing, and evening as they are about to appear.

# ĀRY¹

### FORM THE HARIVAMS'Ā

Thou art liberation, <sup>2</sup> prosperity, life, <sup>3</sup>
Fame, modesty, and learning, reverence and intelligence,
Twilight, <sup>4</sup> night, lustrous day,
Sleep and the night of death, <sup>5</sup>
Āryā, Kātyāyanī, Kauśikī, <sup>6</sup>
Observant of brahmacarya, <sup>7</sup>
Mother of the leader of the celestial hosts, <sup>8</sup>
Formidable one, <sup>9</sup>
She who undergoes great austerities <sup>10</sup>

<sup>&</sup>lt;sup>1</sup> The sacred hymn as sung in ancient times by Rsis, related in chap. lviii of the Harivamsa, a sequel of the Mahābhārata.

<sup>&</sup>lt;sup>2</sup> Siddhi (success,) which here means the supreme siddhi or mukti (liberation).

<sup>&</sup>lt;sup>8</sup> That is according to the commentator jivanam.

<sup>4</sup> Sandhyā or junction-time, morning and evening.

<sup>&</sup>lt;sup>5</sup> Kālarātri which is pralayarātri, or the night of the dissolution of all things.

<sup>&</sup>lt;sup>6</sup> Born in the race of the sage Kuśika.

<sup>&</sup>lt;sup>7</sup> The virgin state, or the first of the asramas.

<sup>8</sup> Skanda, or Kārtikeya, son of S'iva and the Devi.

<sup>&</sup>lt;sup>9</sup> Ugrachārī, which should be ugrachārinī, but this is Arsha (composed by Rsis), to whom the rules of grammar do not apply.

<sup>&</sup>lt;sup>10</sup> The Devi practised great austerities to gain S'iva as Her husband.

Tayā and Vijayā, 1

Contentment, nourishment, forgiveness, mercy, eldest sister of Yama,2 clad in blue silken raiment,

Of various form,3 without form, having many forms.4 With red, half-opened eyes.5

Large-eyed protectress of Thy votaries.

O Goddess! Thou resideth on the peaks of fearful mountains, by rivers, and in caves, forests, and groves.

Greatly worshipped by the Savara, Varvara, and

Pulinda tribesmen,6

Thou traverseth in all directions of the world With peacock-feathered flags.

Thou livest on the Vindhya mountain, Surrounded by fowls, goats, sheep, lions, and tigers, Amidst the constant ringing of bells.7 Thou holdest the trident and spear.8

4 Anekavidharūbinī.

6 S'avarair varvaraischaiva pulindaischa supūjitā—a line worthy

of remark, for these were savage and non-aryan tribes.

Companion Devatās of Durgā.

<sup>&</sup>lt;sup>2</sup> Mrityu, the God of Death.

<sup>&</sup>lt;sup>3</sup> Bahurūpā (see the Lalitā, verse 155). The Devī Bhāg. Pr. says, "She is formless because She is supreme, She has many forms because of Her activity" (see also Devi and Vāmana Purāṇas): "She is also the S'akti of the countless Rudras." The term is much commented upon in the Purāṇas, Upapurāṇas, and Tantras.

<sup>5</sup> Virūpākṣī. S'iva is also called Virūpākṣa. His eyes are, either owing to his state of samādhi, or consumption of bhang, pictured as in a vague, dreamy, half-open state.

<sup>7</sup> During worship of the image the worshipper rings a bell. There was a constant ringing of bells.

<sup>8</sup> Pattisha, a kind of spear with a sharp edge.

Sun and moon are Thy banners.

Thou art the ninth day of the dark half of the month,
And the eleventh day of the light half thereof.

Baladeva's 2 sister art Thou, glorious one,

Fond of warring 4 (with demons),

Abode of all creatures.

Thou art death,<sup>5</sup> and the supreme end <sup>6</sup> of men, Daughter of the cowherd Nanda,<sup>7</sup>

Unconquered,

Wearing bark and good cloth;

Raudri,8 twilight,9

With dishevelled hair,10

And who art death,

Fond art Thou of offerings of wine and flesh.11

Thou art Lakşmi,12

And assumest the form of Alakṣmī 13 for the destruction of Dānavas, 14

<sup>&</sup>lt;sup>1</sup> Auspicious days. On the ninth (Navamī) there is Caṇḍīpātha (reading of Caṇḍī), and on the eleventh (Ekādašī) fasting.

<sup>&</sup>lt;sup>9</sup> Kṛṣṇa's eldest brother.

<sup>&</sup>lt;sup>8</sup> Rajanīya in text is said to be a wrong reading for mahanīya.

<sup>4</sup> Kalahapriyā. Literally, quarrelsome.

<sup>&</sup>lt;sup>5</sup> Niṣṭha, which according to the commentator, here means maraṇam.

<sup>&</sup>lt;sup>6</sup> That is, mukti (Liberation).

<sup>7</sup> Foster-father of Kṛṣṇa.

<sup>&</sup>lt;sup>8</sup> The dark (tāmasika) energy, called Raudrī, is said to be Cāmuṇḍā. There are said to be nine crores of different Cāmuṇḍās. (see Bhāskararāya Comm., Lalitā, verse 155).

<sup>9</sup> Sandhyā.

<sup>10</sup> Kāli and Tāra are always so represented (see Karpūrā-distotra).

<sup>11</sup> Surāmāmsabalipriyā.

<sup>19</sup> Devi of wealth and prosperity.

<sup>18</sup> Devi of misfortune and poverty.

<sup>14</sup> Sons of Danu, enemies of the Devas.

Thou art Sāvitri of the Vedas, Mother of Mantras.<sup>2</sup>

Thou art the Daksina of the rtvik, and art in the altars of sacrificial rites,

And the religious sense 5 of Rsis.

Thou art Aditi of Devas.6

Plough of cultivators, earth of all creatures,

The success of merchants who fare in big ships,7

The coast of ocean,

And foremost Yakşi of the Yakşas,8

Surasā of Nāgās,9

Virginity 10 of maidens and good fortune of women,

Knower of the knowledge of Brahman,11

Initiation and supreme beauty,

Lustre of light, Rohini 12 of planets.

Lakshmi, most successful art Thou in courts and fortresses,

In the confluence of rivers and in the full moon. Thou art called Krittivāsa.13

<sup>&</sup>lt;sup>1</sup> The Gāyatrī mantra.

<sup>&</sup>lt;sup>2</sup> Mantraganasya, or, according to another reading, bhūtaganasya.

<sup>3</sup> The present offered to the officiating Brahmana.

<sup>4</sup> Priest.

<sup>&</sup>lt;sup>5</sup> Dharmabuddhi, a term difficult to translate. A man is said to have dharmabuddhi who has great respect for religion and duty.

<sup>&</sup>lt;sup>6</sup> The Devas were children of Aditi, as the Daityas were of Diti.

<sup>7</sup> Sangyatrikanam = potavanijam.

<sup>8</sup> That is, She is the Mother of Kubera, the King of the Yaksas, a class of Devayoni.

<sup>9</sup> Mother of the serpent divinities (Nāgās).

<sup>10</sup> Brahmacarya.

<sup>11</sup> Brahmavādinī.

<sup>12</sup> The name of an asterism.

<sup>13</sup> The name of S'iva as clad in tiger-skin.

Thou art Sarasvatī in the works of Vālmīki,¹
Memory in those of Dvaipāyana,²
Religious sense of Rṣis³ and (perfect) mind of Devas.⁴
Thou art the Goddess of wine,⁵
Adored art Thou by Thy creatures for Thy deeds.
Thou art the charming look of Indra,
And art the thousand-eyed ⁶,
Devī of ascetics,
Āranī † of Agnihotra Brāhmaṇas,⁶
Hunger of all creatures,

Who satisfieth those in heaven.

Thou art Svāhā,9

Contentment, patience,

Receptacle of the Vasus,10 hope of men,

Contentment which comes of work fully done;

<sup>&</sup>lt;sup>1</sup> Author of the Rāmāyana. Tradition says that he obtained a boon from the Goddess of learning and composed that work.

<sup>&</sup>lt;sup>2</sup> Kṛṣṇa Dvaipāyana, one of the Vyasas, arranger of the Purāṇas, etc., who is said to have had all such śāstra by heart.

<sup>3</sup> Vide ante (see p. 157, note 5).

<sup>4</sup> Mānasī, which the Commentator says = "Satyasangkal-pātmikā chetovritti" that is, whose will and thought fully realizes itself.

<sup>5</sup> Surādevi.

<sup>6</sup> Indra.

<sup>&</sup>lt;sup>7</sup> Ārani are the two sticks of samid wood used to kindle sacrificial fire.

<sup>&</sup>lt;sup>8</sup> Brāhmaṇas who cherish fire in the house and perform homa thrice daily.

<sup>9</sup> Wife of Agni, the mantra used when making homa..

<sup>10</sup> Of whom there are eight: Apa, Dhruva, Soma, Dhara, Anila, Anala, Pratyusha, Prabhāsa (see Vishnupurāṇa, Book I., chap. xv.)

All the quarters and their opposites,1 Flame of fire, lustrous Sakuni,2 Pūtanā,3 the terrible Revati,4 Overpowering sleep of all beings, Warrior. 5 Of learning Thou art, Brahmavidyā, 6 Om and Vasat. 7

The Rsis know Thee as Pārvati amongst women.

As Prajāpati<sup>8</sup> has said, Thou art Arundhati<sup>9</sup> amongst women, with but one husband. 10

The difference of disputants. 11

Famous also art Thou as Indrani 12

This universe, mobile and immobile, is permeated by Thee.

Without a doubt Thou art saviour in all battles.

Amidst fires and on the banks of rivers,

Amidst robbers, in forests and caverns,

When in prison or when assailed by enemies, And in all times and places where life is in peril.

<sup>1</sup> e.g., north and south, east and west, etc.

<sup>&</sup>lt;sup>2</sup> A terrible spirit of that name.

<sup>3</sup> A female demon who attempted to destroy, but who was destroyed by the infant Kṛṣṇa.

<sup>&</sup>lt;sup>4</sup> Name of the twenty-seventh constellation, containing thirty-two stars.

<sup>5</sup> Ksatriyā.

<sup>&</sup>lt;sup>6</sup> The science of Brahman.

<sup>&</sup>lt;sup>7</sup> The Mahāmantra "om". Vaṣat is a mantra. As Svāhā is used with homa, so srauşat, vauşat, vaşat, and svadhā are used in pitrkriyā.

<sup>8</sup> Brahmā.

<sup>9</sup> Wife of the sage Vasistha, famous for her constancy and devotion.

<sup>10</sup> Ekabhartrinam.

<sup>11</sup> Bhedovivadashilanam.

<sup>12</sup> Spouse of Indra.

My heart, my reason, and mind are devoted to Thee.

Deliver me from all sins. Be gracious to me.

Whoever rising at dawn reads 1 for the space of three months

This sacred hymn to Devi compiled by Vyāsa, Being himself pure and of controlled mind.

Obtains the desired fruit.

Whoever reads it for six months, to him also

The desired fruit is given. Such as read it for nine months obtain celestial vision, and he who reads it for one year gains all such success as man may desire.

O Devi! as was said by Dvaipāyana, Thou art the

supreme divine Brahman.

Thou destroyest the bonds and the fearful destruction of men,

The loss of children and wealth, fear of death and disease.

Thou art in the form of desire, and dost grant the objects thereof.

Having deluded Kamsa, Thou enjoyest the whole world.

And I also shall live as a cowherd among kine; To accomplish my work I shall become a cowherd of Kamsa.<sup>3</sup>

<sup>&</sup>lt;sup>1</sup> Here follows the phala portion. (see p. 73, note 1).

<sup>&</sup>lt;sup>2</sup> Siddhi

<sup>&</sup>lt;sup>3</sup> The tyrant who sought to slay Kṛṣṇa. The Chapter concludes: "Having thus addressed the Devi, the Lord disappeared, and She, too, saluting Him, expressed Her consent by saying, 'So be it'."

## DURGA1

#### FROM THE MAHĀBHĀRATA<sup>2</sup>

1

I salute Thee, leader of Yogis, one with the Brahman, 4

Dweller in the Mandara forest.

Virgin, Kālī, Spouse of Kāpāla, of tawny hue. Salutation to Thee, Bhadrakālī.

Reverence to Thee, Mahākāli,10

<sup>&</sup>lt;sup>1</sup> See p. 120, note 9; p 128, note 1: p. 81, note 1.

<sup>&</sup>lt;sup>2</sup> Bhīshma Parvan, s. 43 (see Muir, O. S. T. iv, 432).

<sup>&</sup>lt;sup>3</sup> Siddhasenānī. The siddhas are here yogis and sages. Nīla-kanṭha (cited post as N.), in his Commentary, says the term means: She who, as leader (literally, commander of an army), gives success in yoga and attainment of the supreme abode.

<sup>&</sup>lt;sup>4</sup> Aryye. Literally, noble, but here means, as Nilakantha says, prapya-brahmasvarūpa—the own form of the accessible Brahman, as distinguished from the nirguna Brahman beyond thought and speech.

<sup>&</sup>lt;sup>5</sup> Kumārī. It also means (N.) that She is very young.

<sup>6</sup> See p. 152, note 3.

<sup>7</sup> Kāpālī, one of Her forms. Kāpāla is Rudrā, as leader of Kāpālas (Kāpālikas).

<sup>8</sup> Kapilākr sņapingalā

<sup>9</sup> Auspicious Kālī, who gives prosperity to Her devotees.

<sup>10</sup> See p. 152, note 3. The great Kālī, Destructress in the form of death.

Caṇḍi,¹ Fearless one.² Salutation to Thee, Saviour³ imbued with all good fortune.⁴

2

Of the race of Kata<sup>5</sup> greatly worshipful,
Dreadful one,<sup>6</sup> Giver of victory,<sup>7</sup> Victrix,<sup>8</sup>
Who holdeth a peacock's tail for Thy banner,
And art adorned with various jewels,
Bearing formidable spear, sword, and shield (made of skin).

Younger Sister of the chief of cowherds,<sup>9</sup>
Eldest one,<sup>10</sup> born in the family of the cowherd
Nanda,<sup>11</sup>

Delighting in the blood of Mahişa,12

- <sup>1</sup> Spouse of Caṇḍa, or Kālāntaka, or Yama.
- <sup>2</sup> Candā—bold, daring, brave, courageous.
- <sup>8</sup> Tārinī, for She delivers from calamity.
- 4 Varavarnini (N.), not "beautiful coloured," as it has been translated.
  - <sup>5</sup> Kātyāyanī.
- <sup>6</sup> Karāli=krure or cruel (to demons and other ill-doers). Karālavadanā (wide-opened mouth) is an epithet of Kālī. "Gaping-mouthed, terrible, four-armed, with dishevelled hair"—Karālavadanām ghorām, chatur-bhujām, as the Kālī dhyāna runs.
  - <sup>7</sup> Vijaya—that is, particular (višiṣṭa) victory (N.).
- <sup>8</sup> Jayā. Jayā and Vijayā are also the names of two female attendants (Sakhī) of Durgā.
- <sup>9</sup> Gopendra or Kṛṣṇa. In the Harivamśa and Caṇḍī it is said that with the view of defeating the designs of Kamsa in regard to the destruction of Devakī's offspring, Devī will be born as the ninth child of Yaśodā in the same night as Kṛṣṇa was born as the eight child of Devakī, when Kṛṣṇa would be carried to Yaśodā and She to Devakī.
  - 10 Jyestha=śresthā—superior to or best of all.
  - 11 In whose house Kṛṣṇa was reared.
  - 19 The Asura of that name (see Candi).

Kauśiki,1 wearing yellow garments.

With auspicious smile, Whose mouth devoured all demons,2 Salutation to Thee, delighter in battle.

Umā,3 giver of shāka,4

In the form of Maheśvara,5 and in that of Vāsudeva,6

Destructress of Kaitabha,7

Golden-eyed, with half-opened eyes 8, grey-eyed,9 Veda and Sruti, 10 and most sacred.

Propitious to Brahmanas engaged in the sacrificial rites.

Thou art Jātaveda,11

And art ever present in the sacred shrines 12 in the chief cities of Jambudvipa.18

- A name of the Devi, as born in the race of the sage Kuśika.
- 2 Kokamukhe—when in battle with Raktabīja.
- 3 See Hymn to Annapūrņa, post.
- 4 Shākambarī. · Shāka is a vegetable food given by Devī at the time of famine (Candi).
  - <sup>5</sup> Svetā (N.), not white, as it has been translated.
  - 6 Kṛṣṇā (N.), not black, as it has been translated.
  - 7 A Daitya brother of Madhu (Candi).
  - 8 Virūpākṣī (see p. 155, note 5).
  - Dhūmrākṣī (N.) says grey and green, like those of a cat.
  - 10 Here Upanisads.
  - 11 Jātavedasī. Jataveda is a name of Agni (Fire).
- 12 Chaityeshu. Ordinarily this term is applied to the Buddhist shrine, of which it is commonly said: "One should not enter a Jaina's temple or Buddhist chaitya, even if pursued by an elephant" (Hastina tādyamānopi na gachchet jaina-mandiram also dhaitya mandiram.) Here the term means devatālaya.
- 18 A Purāņic island by that name, not as it has been translated; "Who dwellest continually near to mountain precipices and sepulchres."

4

Of Sciences Thou art the knowledge of Brahman, Thou art the liberation of embodied beings,<sup>1</sup> Mother of Skanda.<sup>2</sup>

O Bhagavati<sup>3</sup> Durgā!<sup>4</sup> Thou liveth in inaccessible regions—

Svāhā, 5 Svadhā, 6 Kalā, and Kāṣṭḥā,7

Sarasvati,8 Savitri.9

Mother of Vedas and Vedānta <sup>10</sup> art Thou called. I praise Thee from the pure depth of my heart. By Thy favour let us be victorious in battle. Ever dost Thou abide in inaccessible regions, In places full of fear and difficulty; In the houses of Thy devotees, and in Pātāla. <sup>11</sup> In battle Thou conquereth the Dānavas. <sup>12</sup>

<sup>1 &</sup>quot;The great sleep of embodied beings," according to the last translator: But Mahānidrā (great sleep) is here mukti (liberation), which is the result of the Brahmavidyā, spoken of in the preceding line.

<sup>&</sup>lt;sup>a</sup> Kārtikeya. By this it is meant that She is sarvadevatārūpā, in the form of all Devas, of whom Skanda is selected as a type(N.).

<sup>&</sup>lt;sup>3</sup> See p. 120, note 5; p. 98, note 5.

<sup>4</sup> Kantaravasinī (N.).

<sup>&</sup>lt;sup>5</sup> Mantra used with homa, but here it means that all ritual acts are her embodiment (Sarvakarmarūpā).

<sup>6</sup> Mantra used in pitrkriyā (see last note).

<sup>&</sup>lt;sup>7</sup> Kalā is a division of time—one minute forty-eight seconds, and kāṣṭḥa is one-thirtieth of that.

<sup>8</sup> Devi of speech and learning.

<sup>9</sup> She is sarvavāng-maya-rūpa(N.).

<sup>10</sup> End of the Vedas or Upanișad.

<sup>11</sup> The nether world.

<sup>12</sup> See p. 156, note 14.

Thou art drowsiness 1 and slumber.2

5

Thou hast power to show wonderfully the world,3 Modesty,4 and beauty.5

Cause of creation and destruction,6

Creatrix, Mother, contentment, nourishment, constancy,

Light, Supportress of the sun and moon, Power<sup>9</sup> of Him who possesses power, <sup>10</sup>

In ecstasy 11 Thou art perceived by Siddhas and Cāranas. 12

<sup>&</sup>lt;sup>1</sup>  $Jambhane = tandr\bar{a}$  (N.), not "destroyer" as it has been translated.

<sup>&</sup>lt;sup>9</sup> Mohini = Nidrā (N.).

<sup>3</sup> Māyā = adbhutapradaršanām (N.).

<sup>4</sup>  $Hr\bar{i} = lajj\bar{a}$  representative of, and including all other actions of mind (N.).

<sup>&</sup>lt;sup>5</sup> S'rī, or prosperity, and other attributes of Lakṣmī.

<sup>&</sup>lt;sup>6</sup> Sandhyā. the intervening period when night is going and morn coming. and vice versa, applied here to similar junction times in the creation and dissolution of the world (N.).

<sup>&</sup>lt;sup>7</sup> Sāvitrī. She who, by the lustre of Sūrya, reveals (N.).

<sup>8</sup> Because, as a mother, She supports the world and all beings therein.

<sup>&</sup>lt;sup>9</sup> Aisvarya. The supreme faculties of omnipresence, omnipresence, etc.

<sup>10</sup> Mahesvara. She is the greatest wealth of Brahman.

<sup>11</sup> Sankya or Samādhi, where light appears and the ātman is known (N).

<sup>12</sup> Siddhas here mean those who are liberated whilst yet living (jivannukta), and Cāranas those who are siddhas from their birth.

## HYMNS TO THE DEVĪ From S'ankarāgārya

## TRIPURASUNDARI

(TRIPURASUNDARISTOTRA)

1

I SEEK refuge with Tripurasundari,<sup>1</sup>
Who wanders in the Kadamba forest;<sup>2</sup>
The spouse of the Three-eyed One,<sup>3</sup>
Bank of cloud (in the sky of the heart) of numbers of sages,<sup>4</sup>

<sup>&</sup>lt;sup>1</sup> The Devī is so called as the Spouse of S'iva, destroyer of the *tripura*, or cities of the three Asuras—Kamalākṣa, Tarakākṣa, and Vidyun-māli. According to the Kālikā Purāṇa, Paraśiva is Tripura, because he has three *pura* in Him, His body becoming triple upon the manifestation therein of Brahmā, Viṣṇu, and S'iva. The Devī is then the S'akti of Paramaśiva.

<sup>&</sup>lt;sup>2</sup> The Kadamba (Nauclea cadamba) is a tree with orange fragrant blossom whereunder Kṛṣṇa played (see Ādyākālīsvarū-paitotra in Mahānirvāṇa Tantra). Kadamba also denotes number (multitude), and in this sense the Kadamba forest is the universe which the Devī permeates.

<sup>&</sup>lt;sup>3</sup> S'iva with the central eye of wisdom. S'iva is also *Tryambaka*, because He is the father of the three Devas, Brahmā, Viṣṇu, and Rudra (Tarkālangkāra Commentary, Mahānirvāṇa Tantra). The Rgvidhāna uses it as equivalent of Mahādeva.

<sup>4</sup> Muni. As the bank of cloud gives water, so She quenches the spiritual thirst of munis.

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#### HYMNS TO THE GODDESS

Whose hips defeat the mountain by their greatness.<sup>1</sup>
Who is served by celestial women,
Whose eyes are like the newly blown lotus,
And who is dark as the colour of a freshly formed rain-cloud.<sup>2</sup>

9

I seek refuge with Tripurasundari,
The Spouse of the Three-eyed One,
Who dwells in the Kadamba forest,
And who is ever wandering;
The Large-eyed One who holds a golden vinā,<sup>3</sup>
Wearing a necklace of priceless gems,
Whose face is glowing with wine,<sup>4</sup>
And who of Her mercy grants prosperity to Her devotees.

3

Ever are we protected by Her whose abode is the Kadamba forest,

The weight of whose breasts are garlanded with glittering gems,

Whose breasts are rising,5

<sup>&</sup>lt;sup>1</sup> Nitambajitabhudaram. Nitamba literally means buttocks, which, however, here reads rather absurdly in English, the side or hips being pārša, kakṣa, or shroni (cf. tenth śloka of the Karpurākhyastava "Samantādāpīnastana-jaghanadhrikyauvanavatī").

That is, of the dark blue colour seen when the blue of the sky appears through a freshly-formed black rain-cloud.

<sup>&</sup>lt;sup>3</sup> A stringed musical instrument of that name.

<sup>&</sup>lt;sup>4</sup> Mukhasamullasattvārunim. Vāruni is wine made from rice. Here and in following verses the divine ambrosia (amrta) is referred to.

<sup>&</sup>lt;sup>5</sup> "Rising" (cf. Durgādhyāna in "Devī Purāṇa") pīnonnata payodharām. As to weight and greatness, see Annapūrṇādhyāna, Bhuvaneśvaristotra, "āpīvarastanatating tanuvrittamadhyām," and Introduction.

And excel the mountain in greatness; Whose cheeks are flushed with wine,1 Ever singing sweet songs; the playful one,2 dark as a cloud, Ever compassionate to all.

4

I seek refuge with Tripurasundari, The Spouse of the Three-eyed One, Who stays in the Kadamba forest, Who is seated in the golden circle and dwells in the six lotuses,3

Ever revealing like lightning the great power (of devotees),4

Whose beauty is like that of the Jaba flower,5 And whose brow is adorned with the full moon.

I take refuge with Her, the sweet speaker, Daughter of the sage Matanga,6

<sup>1</sup> Madārunakapolaya (see n. 4, p. 170).

<sup>2</sup> Līlayā. Play (līlā) is the mark of a Deva, and the Devī's substance is play (lilāmayi). The Devi is Lalitā ("She who plays"): Padma Purāṇa says: "Having passed beyond the world She plays, hence She is called Lalita." But the Creation is also Her play.

3 Ṣadāmbhu—that is, the six cakra or centres in the human body: the mulādhāra, svādihṣṭhāna, manipūra, anāhata, višuddha, and ājnāpadmas (see the translation of the Satcakra Nirūpaņa from the Sanskrit, The Serpent Power). The Devi exists as Kundalini in

these cakra.

<sup>4</sup> Satatasiddhisaudaminim. Siddhi (power so called), which lies latent, is instantly brought to light by Her.

<sup>5</sup> Scarlet hibiscus, the Tantrik flower sacred to the Devi.

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Whose breast is adorned with the vinā.<sup>1</sup>
And whose head is beauteous with locks of curling hair;

Who dwells in the lotus;<sup>2</sup>
The destroyer of the wicked,
Whose eyes are reddened with wine;<sup>3</sup>
The charmer of the enemy of the God of Love.<sup>4</sup>

6

I take refuge with Tripurasundari,
The Spouse of the Three-eyed One,
Who should be meditated upon as in the first flush
of Her nubile youth,<sup>5</sup>
Her blue garment stained with drops of blood.<sup>6</sup>
Holding the wine-cup,<sup>7</sup>
Her eyes rolling with wine;<sup>8</sup>

<sup>&</sup>lt;sup>1</sup> The musical instrument which She holds and which rests on Her breast.

<sup>&</sup>lt;sup>2</sup> For she is also Kamalā or Lakṣmī.

<sup>.8</sup> Madārunāvilochanam (see p. 170. note 4).

<sup>&</sup>lt;sup>4</sup> That is, charmer of S'iva who destroyed Kāmadeva with the fire from His eyes when the latter sought to distract him by thought of passion from the yoga in which he was engaged.

<sup>&</sup>lt;sup>5</sup> Smaretprathama puspinim, literally "as having the first 'flower'" which is used in the same symbolical sense as in English. The puspotsava is the religious festival held on its first appearance at puberty.

<sup>&</sup>lt;sup>6</sup> Rudhiravindunilambaram—that is, stained with the puspa ("flower"). As this first shows itself when woman is ready to bear, so in the blue sky, which is the Devi's garment, signs are seen which herald Her creation.

<sup>7</sup> Grihitamadhupanikam.

<sup>8</sup> Madhuvighurnanetranchalam (see p. 170, n. 4).

With heavy, high, and close-set breasts,<sup>1</sup> Dark of colour, and with dishevelled hair.<sup>2</sup>

9

At time of recitation I remember the Mother, Lustrous as the scarlet hibiscus,<sup>3</sup> Her body pasted with saffron and sandal, Her hair kissed by musk;<sup>4</sup> The Mother with smiling eyes,<sup>5</sup> With red garland, ornaments, and raiment, Who holds the arrow, bow, noose, and goad;<sup>6</sup> The charmer<sup>7</sup> of countless men.

<sup>2</sup> Galitachikurām. The Devi in this and other forms, as Kāli, Tārā and Chinnamastā is so represented. The epithet is a common one in Tantra (cf. Karpūrādistotra, verse 3).

3 Jaba, v. ante. So also the Lalita (verse 147), "whose body is like the China rose."

4 See the Ādyākālīsvarūpa Stotra in the Mahānirvāņa Tantra.

<sup>5</sup> The Devi is, according to the Lalita Sahasranama (verse 59) chāruhāsa (with beautiful smile), indicating a certain state of consciousness (prabodha) of highest bliss.

These are Her weapons. The Tantrarāja (Vāsana chap.) says: "Mind is the bow of sugar-cane, desire the noose, anger the goad, and the five subtle sources of the elements (tanmātra) the five arrows of flowers." But the Yoginīhridaya says: "The noose is Iccāšakti, and goad Jnānāšakti, and the bow and arrows Kriyāšakti."

<sup>7</sup> She deludes men with her māyā; hence the Lalitā (verse 137) calls Her "all-bewildering" (sarvamohinī). The Kurma Purāṇā says: "This māyā is dear to me by which the world is bewildered. I bewilder the whole universe with the Devas, Daityas, and men."

<sup>&</sup>lt;sup>1</sup> Ghanastana bharonnatām: "heavy" (cf. Annapūrņadhyāna Annapradāna-niratām stanabhāranamrām"); "high" (cf. Durgādhyana, anta Introduction); "close," so that, as it is said in the Kumarāsambhavam (chap. i.) of Kalidāsa: "Even the filament of a lotus could not be passed between them" ("mrinālasūtrāntaramapyalabhyam").

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#### HYMNS TO THE GODDESS

8

I worship the World-Mother
Who is served by celestial women,
The Spouse of Indra,
Skilful in plaiting hair;
The devoted Spouse of Brahmā,
Anointed with sandal paste;
The Spouse of Viṣṇu,
Adorned with pleasing ornaments.

<sup>&</sup>lt;sup>1</sup> Gikurabandhasairindhrikām: for Her hair, which is in some of Her aspects dishevelled, is in others beautifully arranged.

### GANGĀ

(GANGĀṢŢAKAM)

1

O BHAGAVATĪ GANGĀ!1

Thou art the playful garland on the head of Hara;<sup>2</sup> Such as but touch a drop of the spray of Thy waters Recline on the lap of the fan-holding women of the city of the immortals,<sup>3</sup>

Freed of the fear arising from the sinful Kali age. 4

9

(O Devi Gangā!) may you purify us, Thou who separateth the earth from Heaven, <sup>5</sup> Gladdening the creeper-like matted hair on the head of Hara, <sup>6</sup>

Descending from the region of heaven, Oozing from out the cave of the golden mountain, <sup>7</sup> Falling upon the surface of the earth,

- 1 The River Ganges, in whom the Devi manifests.
- <sup>2</sup> S'iva. The Ganges in its descent from heaven at the call of Bhagiratha was caught in the matted hair of S'iva.
  - 3 Amarāvatī. The city of Indra.
- 4 Kaliyuga. The fourth, and, according to orthodox views, the present age, marked by the prevalence of sin.
  - 5 By the celestial Ganges called Mandakini.
  - 6 See note 2 ante.
  - 7 Sumeru.

Purifier (as the River Mandākinī) of the city of the Devas,

Who art the powerful Destructress of the multitude of men's sins.

3

The trunks of elephants and their young make play with Thy waters,

Fragrant with ichor-maddened swarms of bees,
Trickling from the temples of elephants bathing
therein.

Thy stream is browned with the sandal paste
Dropping from the breasts of Siddha women 1 who
bathe therein.

And nigh the river bank Thy water is strewn with Kuśa<sup>2</sup> grass and flowers,

There thrown by sages 3 at morn and even. 4 May the water of the Ganges protect us!

4

This divine sin-destroying Bhāgīrathī. 5 now on earth Was in the beginning water in the vessel 6 of the Primeval Grandfather. 7

Then it was pure water from the feet of the Lord (Viṣṇu),

- 1 Siddhas are celestial spirit (devayoni) of great purity.
- <sup>2</sup> A species of grass used in worship.
- 8 Munis.
- <sup>4</sup> The flower and grass is thrown by them when they worship the Ganges in the morning and evening.
- <sup>5</sup> Gangā is called Bhagīrathī, because She was brought down from heaven by the prayer of Bhagīratha, son of the solar race, in order to secure heavenly bliss for his kinsmen.
  - <sup>6</sup> Kamandalu, a gourd-shaped vessel used by ascetics.
  - 7 Pitāmaha. Brahma is so called.

Who sleeps on the serpent.1

Again it was the gem adorning the matted hair of Siva,<sup>2</sup>

And, lastly, the daughter of the great sage Jahnu.3

5

May the entrancing Gangā falling on the matted hair of Hara, 6

Descending from the Lord of Mountains, Moving sinuously like a serpent to the ocean, Flowing by the city of Kāśī,<sup>7</sup>
Dispeller of countless worldly fears,<sup>8</sup>
Saviour of those who bathe in Her waters, Be ever victorious.

6

How can he who has seen Thy wave be bound by illusion?

<sup>&</sup>lt;sup>1</sup> The thousand-headed serpent Ananta Deva (see Viṣṇu Purāṇā).

<sup>&</sup>lt;sup>2</sup> Ante p. 175, n. 2.

<sup>&</sup>lt;sup>3</sup> Hence the river is called Jāhnavī. The verse speaks of the stages of the descent of the heavenly stream. *Rṣi* Jāhnu swallowed the Ganges, and then, at the prayer of Bhagīratha, he let it issue from his thigh. The Ganges is called his daughter as She issued from him.

<sup>4</sup> Manohārinī (" mind stealer ").

<sup>&</sup>lt;sup>5</sup> S'iva, like the ascetics, wears a coil of matted hair (Jaia)

<sup>6</sup> S'iva.

<sup>&</sup>lt;sup>7</sup> Benares, through which the Ganges flows.

<sup>8</sup> Fearlessness is the special gift of the Devi. The Mārkandeya Purāṇā says: "When You are remembered in times of difficulty, You take away all fear of all beings." She is *Bhayāpahā* (remover of fear); for S'ruti says ("Tai Up." ii. 9, 1): "By knowing the bliss of that Brahman none fear anything."

#### HYMNS TO THE GODDESS

To him who has drunk of Thy water thou givest a dwelling in the city of the yellow-clad Deva.<sup>1</sup>

O Gangā! what time the bodies of those who assume body² fall on Thy lap,³

For such, O Mother, even Shatakrita's grandeur is but a small thing.

7

O Bhagavati! on Thy bank I drink Thy water only.

I worship Kṛṣṇa, all thirst for worldly enjoyment

having gone.

Destroyer of all sin, Whose companionship is the stairway to Heaven,8

O Devi! Gangā of lightsome, tremulous wave, Be gracious to me.

8

O Mother! O Spouse of Sambhu!

Who art ever associated with Sambhu

At death, upon Thy banks, with my hands folded upon my head,

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<sup>&</sup>lt;sup>1</sup> That is, Viṣṇu, who is clad in yellow, and whose city is His heaven (Vaikuniha).

<sup>&</sup>lt;sup>2</sup> Men.

<sup>&</sup>lt;sup>8</sup> That is, when on death, they are thrown into the Ganges.

<sup>&</sup>lt;sup>4</sup> The Devi is the Holy Mother (S'rīmātā), the first of Her names.

<sup>&</sup>lt;sup>5</sup> Indra, King of the celestials.

<sup>6.</sup> Pada or portion.

<sup>&</sup>lt;sup>7</sup> Feminine of Bhagavan, a term applied to God, and which means He who possesses Bhaga.

<sup>·8</sup> Svarga.

<sup>9</sup> S'iva.

Remembering Thy name and the feet of Nārāyaṇa,¹ May my devotion to Hara and Hari² ever endure At the time of the festival of life's departure!³ He who of pure mind reads this sacred eight-versed hymn to Gangā Will be wholly released of all sin And will go the region of Viṣṇu.⁴

<sup>&</sup>lt;sup>1</sup> Vişnu.

<sup>&</sup>lt;sup>2</sup> Vișnu and S'iva.

<sup>3</sup> Death (prānaprayānotsava), for it is the entrance to heavenly bliss.

<sup>4</sup> Vaikuntha (see p. 178. n. 1).

#### WAVES OF BLISS

(ĀNANDALAHARĪ)

1

O BHAVĀNĪ,¹ the four-headed Lord of creatures,² is not able to worship Thee,

Nor even the five-headed destroyer of the Tripura,<sup>3</sup> Nor the six-headed commander of the celestial hosts,<sup>4</sup>

Nor even the thousand-headed Lord of serpents.<sup>5</sup>
If, then, they cannot, tell me who else is able so to do?

2

O Devi! how can we speak of Thy qualities, Which are not to be described by any Nigama,<sup>6</sup> As the sweetness of ghee,<sup>7</sup> milk, the grape, and honey

<sup>&</sup>lt;sup>1</sup> Bhava is S'iva, and is His name in the watery form of the aṣṭamūrti (eight forms). The Vāyu Purāṇa says that He is called Bhava because all things come from Him and subsist in water. The Devī is Bhavānī as the Spouse and giver of life to Bhava.

<sup>&</sup>lt;sup>9</sup> Brahmā.

<sup>8</sup> S'iva.

<sup>&</sup>lt;sup>4</sup> Kārtikeya, son of Siva.

<sup>&</sup>lt;sup>5</sup> Ananta on whom Viṣṇu reposes.

<sup>&</sup>lt;sup>6</sup> Generally S'āstra and in special technical sense Tantra in which the Devi is the Guru.

<sup>7</sup> Clarified butter.

Cannot be distinguished and described by words, But may be perceived by the tongue only; In like manner Thy beauty can be seen only by the eyes of Parameśvara.1

We ever pray to Thee, O Gauri !2 Youthful daughter of the Lord of mountains. Beautiful is the betel 3 in Thy mouth And the collyrium on Thy eyes; Beautiful, too, are the saffron on Thy forehead, The necklet of pearls on Thy throat, Thy silken garment and the glittering gold waistornament on Thy large hips.4

May Bhagavati,<sup>5</sup> Sati,<sup>6</sup> whose lotus eyes sparkle,<sup>7</sup> Spouse of S'ambhu,8 on the slope of whose breasts Rests a beautiful garland of the flowers of the

Mandāra tree,9

Whose earring is the pleasing sound from the vinā,10

as Sarasvatī.

<sup>&</sup>lt;sup>1</sup> The supreme Lord.

<sup>&</sup>lt;sup>2</sup> See p. 30, note 3.

<sup>3</sup> Tambūla, or pan, which is chewed.

<sup>4</sup> Prithukatitate.

<sup>&</sup>lt;sup>5</sup> Feminine of Bhagavan.

<sup>&</sup>lt;sup>6</sup> Devi as daughter of Dakṣa (see Introduction).

<sup>&</sup>lt;sup>7</sup> Ambhoruhacatulacakşu. Literally, the lotus eye is ever moving, now glancing here, now there. Motionless eyes in women are not considered beautiful.

<sup>8</sup> S'iva.

<sup>9</sup> One of the five heavenly trees in the garden and city (Amarāvatī) of Indra—viz., Mandāra, Pārijāta, Santāna, Kalpavrikṣa, Harichandana.

<sup>10</sup> The stringed instrument of that name borne by the Devi

Who stoops (from the weight of her breasts),¹
Whose beautiful swaying gait is that of the female
elephant²—
May that Bhagavatī be ever victorious!

5

O beauteous Aparṇā!<sup>3</sup>
Bestow the fulness of happiness on me,
Thou whose limbs art covered
With ornaments of gold and gems glittering like
the newly risen sun,
Whose eyes are beautiful as those of a doe,
Of whom Siva is a part,<sup>4</sup>
Who is of the golden colour of lightning,
Beauteous in yellow garments and tinkling anklets.

6

Shines forth does the Devi born in the snowy mountains. <sup>5</sup>

<sup>&</sup>lt;sup>1</sup> Nātangī. So also the Annapūrņā dhyāna represents the Devī as giver of food "stooping from the weight of Her great breasts" (annapradāna niratāmstanabhāranamrām, and see verse 6 post).

<sup>&</sup>lt;sup>2</sup> Mātangīruciragati bhangī bhagavatī.

<sup>8</sup> Name of the Devi. According to the Kālikā, and Brahma Purāņas the Devī, as the daughter of Himavat, renounced even leaves as food (a-parṇā = without leaf); hence she is called by Devas Aparṇā. According to another derivation, the name comes from apa (removing), rina (debt). So Bhāskararāya, who gives it, says in his Devīstava; "When you have not discharged your debt to me, though I respect your name, O S'ivé why are you not ashamed to bear the name of Aparṇā?" (discharger of debt)? According to the Nirukta, parna = falling. Aparṇā = free from falling.

That is, it is by Her favour that S'iva forms part of Her.

<sup>&</sup>lt;sup>5</sup> Himādrehsambhūtā—that is, the Himālaya, hence She is also called Girijā (mountain-born).

Her beautiful hands are like a red leaf.<sup>1</sup>
She is adorned with beautiful flowers and pearls.
Her head, by its weight of hair, seems covered by a swarm of bees.<sup>2</sup>

It is She with whom Siva seeks shelter, Who stoops from the weight of Her breasts,<sup>3</sup> Whose words are sweet, The Destructress of ills,<sup>4</sup> Ever and in all places pervading,<sup>5</sup> Tender creeper <sup>6</sup> of Intelligence and Bliss.<sup>7</sup>

7

Others worship with reverence the plant with leaves and particular qualities,

But I know that Aparņā alone in this world should be worshipped.8

Then the old Siva garmented with space

<sup>1</sup> Either from their natural colour or because dyed with lac.

<sup>&</sup>lt;sup>2</sup> The bee goes to the lotus; the bees (her hair) settle upon her (lotus) face.

<sup>&</sup>lt;sup>3</sup> Kucābharanatā (see note 1, p. 182).

<sup>4</sup> Disease (rujānghantrī).

<sup>5</sup> Literally, one who goes (gantri).

<sup>&</sup>lt;sup>6</sup> Latikā. Dim. of latā creeper to which woman is compared, for she clings to her husband as the creeper to the tree. Hence worship with woman in the Tāntrik Pancatatīva is called latāsādhana.

<sup>&</sup>lt;sup>7</sup> Cidānanda which, with sat (being), constitutes the nature of the Supreme Being (Parabrahman).

<sup>8</sup> That is, some worship a particular Devatā to gain a particular result—e.g., Sarasvatī for learning, Lakṣmī for wealth etc.; but S'ankarācārya worships the supreme Aparṇā, whom the Devas worship, who is without qualities, and does so only to give Her honour.

Surely grants to Thy worshipper the fruit of full liberation.<sup>1</sup>

8

Thou art the Mother of all Vedas, The regulator of all dharmas <sup>2</sup> And the root of all wealth—

Thou whose lotus feet are worshipped even by the wealth-giver.<sup>3</sup>

O Mother! Thou art the primal cause of all desires.

Victrix of Kandarpa, Thou art the seed of liberation for the good.

Thou art the Spouse of the Parabrahman.6

9

Although my mind be fickle and wanting in great devotion to Thee,

Yet by Thy mercy Thou should look auspiciously upon me.

The cloud gives sweet water to the mouth of the Cātaka' bird.

<sup>&</sup>lt;sup>1</sup> Full kaivalya mokṣa, liberation above the various pāda, sālokya, etc. (see p. 59, note 1), for muktī is of various kinds.

<sup>&</sup>lt;sup>2</sup> Law of religion, duty, etc.

<sup>3</sup> That is Kubera, Deva of wealth.

<sup>&</sup>lt;sup>4</sup> A name of Kāma, God of Love (see p. 40, note 1).

<sup>&</sup>lt;sup>5</sup> Satām. She gives liberation to them. .

<sup>&</sup>lt;sup>6</sup> The Supreme Being, for it preceded S'aktī, as S'ruti says, "Sa aikshata," etc. As the S'āradā Tilaka (chap. i.) says: "Saccidānanda vibhavāt sakalat parameshvarāt, āsīchchaktistītonādonād-bindusadmudbhavah.

<sup>&</sup>lt;sup>7</sup> A bird (cuculus melanoleucus) which is said to live on raindrops.

I know not by what (good) fate my mind is directed.1

10

O virtuous One, from the corner of Thine eyes Cast now a glance of kindness upon me; Neglect so to do is not proper on Thy part, Seeing that I have reached the refuge of Thy initiation.

Alas! the creeper of desire,<sup>2</sup> whose very name shows that it gives desire,

Yet cannot give that which is desired,

What difference is there between it and any other common creeper?

11

I, though I have sought refuge with other Devatās, Have yet placed full trust in Thy lotus feet.

If, nevertheless, your heart is not timely set on me, Then with whom shall I in my helplessness seek shelter,

O Mother of the big-bellied one !3

12

As iron touched by the touchstone becomes at once gold,

<sup>2</sup> Kalpalatikā—that is, a creeper which, like the kalpa tree,

grants all desires that may be asked of it.

3 Ganeśa.

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<sup>1</sup> That is, just as the cātaka is given something, though it does not and cannot pray for it, so what the writer of the hymn receives must, since his devotion (bhakti) is so small and lacking in the force of prayer, be due to some undisclosed merit acquired as the result of past karma.

As the water of the roadway mixed with that of the Ganges becomes pure,

In like maner will not my heart,

Greatly soiled though it be by my great sins 1

Become pure if attached with devotion to Thee?

#### 13

O Iśāni,<sup>2</sup> as the old Lotus-Born <sup>3</sup> and others have said,

The rule is that if others than Thyself art worshipped,

Only the particular fruit desired is gained;
) But Thou giveth more even than is asked for.

Make me, then, ever attached to Thee by day and night.

#### 14

O Spouse of the great Lord of the three worlds!<sup>4</sup> Most pleasant is Thy abode,

The walls whereof glitter with various gems and crystals,

Whereon Thy image is reflected.

On the summit of Thy abode the quivering light waves of the moon (are shed).

Therein dwell Mukunda, Brahmā, and other Devas.

It is ever victorious.

<sup>&</sup>lt;sup>1</sup> Tattatpāpaih. Literally, "those particular sins"—the sins of the hymnist who knows what they are.

<sup>&</sup>lt;sup>2</sup> Feminine of Isa (Lord).

<sup>&</sup>lt;sup>8</sup> Brahmā.

<sup>4</sup> See p. 151, note 7.

<sup>&</sup>lt;sup>5</sup> Giver of liberation—that is, Viṣṇu.

15

Thy dwelling is in Mount Kailāsa.1

Thy worshippers are Brahmā, Indra, and other Devas.

All are subservient to Thee in the three regions.<sup>2</sup> The number of *siddhis* <sup>3</sup> join their palms (in adoration before Thee.).

Siva is Thy lover;

Therefore, O Daughter of the Lord of mountains<sup>4</sup> Nothing is equal to Thy fortune.

16

The old bull is (Siva's) carrier. Poison is his food; 5 space is his dwelling; The cremation ground is his playground; 6 Serpents are his ornaments.

<sup>&</sup>lt;sup>1</sup> See Introduction to Tantra S'astra.

<sup>&</sup>lt;sup>2</sup> See p. 151, note 7.

<sup>&</sup>lt;sup>3</sup> Great powers, such as anima, laghima, etc., the power of becoming extremely light or heavy, of entering into things, etc., which, in their fulness, constitute the aisvarya of the Lord (Iśvara), and in a lesser degree of those who approach His nature.

Himālaya, for Devī was the daughter of the Mountain-King Himavat.

<sup>&</sup>lt;sup>5</sup> See p. 16, note 2.

<sup>&</sup>lt;sup>6</sup> Dakṣa, in the Bhāgavata Purāṇa, reproaching S'iva, says: "He roams about in dreadful cemeteries, attended by hosts of ghosts and spirits, like a madman, naked, with dishevelled hair, wearing a garland of dead men's skulls and ornaments of human bone, pretending to be S'iva (auspicious), but in reality Asiva (inauspicious), insane, beloved by the insane, the Lord of Bhūtas (ghosts and spirits), beings whose nature is essentially darkness" (Muir, O.S.T., iv. 738). The cremation ground is His abode, for there the passions are burnt away.

All things in the world are known to the enemy of Smara;1

But the wealth of all this is due to the greatness of Thy fortune,

O Mother!

#### 17

The Lord of Pasus,<sup>2</sup> besmeared with ashes, sits in the cremation ground.

From his nature arises the force which destroys

the world.

Out of compassion for the whole world, He held the poison in his throat.<sup>3</sup>

O Kalyāṇi! in all this I see the fruit of his companionship with Thee.

#### 18

O Daughter of the mountain,<sup>5</sup>
When Gangā had seen Thy great beauty,
She was afraid,<sup>6</sup> and turned to water;
Then Siva, seeing her sad, lotus-like face,
In his mercy made a dwelling for Her on his own head.<sup>7</sup>

6 Bhitaivāsīt, or may be abashed.

<sup>1</sup> God of Love, whom S'iva consumed.

<sup>&</sup>lt;sup>2</sup> Pasupati: a name of S'iva: as to Pasu (see Introduction to Tantra S'āstra). Here the equivalent of Lord of men.

<sup>&</sup>lt;sup>3</sup> See p. 16, note 2.

<sup>&</sup>lt;sup>4</sup> Beneficent one. According to the Padma Purāṇa Devī is worshipped as Kalyāṇi in the Malaya mountain, to which reference is made in verse 20.

<sup>&</sup>lt;sup>5</sup> See p. 187, note 4.

Jāhnavī, whence Gangā is called Jāhnavī. When Gangā fell from Heaven, S'iva first held Her in the locks of his hair, until Her anger at being called down by Bhagīratha had abated. She

19

O Bhagavati, the Creator having with his own hands taken Thy bathing water

Mingled with liquid sandal, musk, saffron, and flowers,

And the dust of Thy moving feet,

Created therewith the lotus-eyed women of the city of the Devas.<sup>2</sup>

20

If one but contemplates Thee, in play with Thy maidens,

In pleasing springtide with its flowers and creepers Upon the lake, beautiful with many a blossoming lotus and flocks of geese,

The waters of which are rippled by the breeze from the Malaya mountain,<sup>3</sup>

From such an one all fevered ills 4 pass away.

then fell into the Bindu lake, whence issue the seven sacred streams. One branch followed Bhagiratha wherever he went, and on the way flooded the sacrificial flame of the muni Jāhnu. In his anger he drank up its waters. Bhagīratha's work seemed to be fruitless. But after intercession, the muni allowed the waters to flow from him, and as so, issuing from him, the Ganges is called his daughter Jāhnavi.

<sup>&</sup>lt;sup>1</sup> See p. 178, note 7.

<sup>2</sup> Amaravati, the city of Indra.

<sup>3</sup> See note to verse 17.

<sup>4</sup> Literally, fever-produced disease (jvarajanitapidāpasarati).

#### YAMUNA<sup>1</sup>

#### (YAMUNĀṢṬAKAM)

1

MAY the daughter of Kalinda<sup>2</sup> ever cleanse my mind of its impurity,

She whose waters, beauteous as the black body of the enemy <sup>3</sup> of Mura, <sup>4</sup>

Cleanse the overgrowth of plants 5 and shrubs which line its pleasant banks.

Indra's heaven compared with Thy waters is but a thing of straw.

Destructress of the sorrow of the three worlds— Dhunotu me manomalam Kalindanandinī sadā. 6

2

May the daughter of Kalinda ever cleanse my mind of its impurity,

She whose stream is highly adorned with overflowing water

Destructress of sin, dark as night, like unto nectar,

The river sacred in particular for its memories of Srī Kṛṣṇa, who on its banks sported with the cowherd women (Gopīs).

<sup>&</sup>lt;sup>2</sup> Yamunā.

<sup>&</sup>lt;sup>5</sup> S'rī Kṛṣṇa.

<sup>&</sup>lt;sup>4</sup> A Daitya slain by S'rī Kṛṣṇa.

<sup>5</sup> Kunjapunja.

<sup>6</sup> The refrain is translated in the first line.

Greatly powerful for the destruction of all great sins, Beneficent One who is black of colour,

Through company with the body of the good son of Nanda 1

Dhunotu me manomalam Kalindanandini sadā.

3

May the daughter of Kalinda ever cleanse my mind of its impurity,

The touch of whose shining waves washes away the sins of multitudes of beings.

Devoted to Thee is the Cātaka bird, 2 receptacle that Thou art of freshness and sweetness. 3

Giver of desire,

On the borders of whose banks swans ever dwell, Dhunotu me manomalam Kalindanandini sadā.

4

May the daughter of Kalinda ever cleanse my mind of its impurity.

The gentle breeze on Her banks dispels the lassitude

Of those who have rambled and played thereon. The beauty of Her waters is beyond the power of words:

It is, indeed, the consortment with Her current,

<sup>2</sup> As to which see p. 184, note 7.

3 Literally, "who are slaves to Her by reason of their inhabitancy of Her banks"

<sup>4</sup> After the rāsalīlā S'rīkṛṣṇa and the Gopīs are tired by their dance and play, and are refreshed by repose upon Her banks where gentle breezes blow.

<sup>&</sup>lt;sup>1</sup> The cowherd who brought up Srikṛṣṇa, when his life was threatened by Kamsa.

Which purifies all rivers, male and female, on the earth.

Dhunotu me manomalam Kalindanandini sada,

5

May the daughter of Kalinda ever cleanse my mind of its impurity,

Destroyed by (the whiteness of) Her sandy banks laved by Her waters;

She who is ever white,2

Adorned with blossoms beauteous as the rays of the autumn moon.<sup>3</sup>

May She then purify me by Her waters,

Most excellent that they are for the worship of Bhava,4

(By her white splendour),<sup>5</sup> Destructress of the darkness of night<sup>6</sup>—

Dhunotu me manomalam Kalindanandinī sadā.

6

May the daughter of Kalinda ever cleanse my mind of its impurity.

The paste and unguents of the beauteous Rādhikā' Colours Her waters in which Rādhikā plays.

- Rivers are either male (nada) or female (nadī). Of the former class are the Sone, Sindu, etc., and of the latter Gangā. Narmadā, Gandakī, etc.
  - Her sandy banks are so.
  - <sup>8</sup> Of a soft and silvery white.
  - 4 For use in the ritual worship of S'iva.
- <sup>5</sup> Malam (manomalam). Impurity is a thing which is dark. The river by the white splendour of its white banks and blossoms is therewith contrasted.
  - <sup>6</sup> For luminously white is She like the moon.
  - 7 The beloved of S'rikṛṣṇa.

Possessor is She of the body of the husband 1 of Rādhikā,

Which by none other may be possessed.

Skilled is She in making Her way through the seven sleeping oceans,

And in filling them with waters <sup>2</sup>—

Dhunotu me manomalam Kalindanandini sadā.

7

May the daughter of Kalinda ever cleanse my mind of its impurity!

Her stream is beauteous with the women of the cowherds,<sup>3</sup>

Made passionate by the scent of the paste and unguent,

Dropped therein from off the body of Acyuta,<sup>5</sup> Garlanded is She with clusters of Champak flowers,

<sup>&</sup>lt;sup>1</sup> S'rikṛṣṇa; for He too bathes in her stream, which possesses also His dark colour.

These excluded the Devas from svarga. On their chiefs being slain by Indra, they betook themselves to the depths of the ocean, whence they issued at night to destroy the Rsis. The latter asked the aid of Viṣṇu, who told them to go to Agastya. He at one sip swallowed all the oceans, which thus disappeared (therefore "sleeping oceans" of text) until the River Ganges was brought down by Bhagiratha when they were again filled with Her waters. This incident is attributed to the Yamunā, both rivers being manifes. tations of the same Devi.

<sup>&</sup>lt;sup>3</sup> Literally, Ali, which, according to the Amarakośa = Sakhi; female friend, referring to the Gopis who loved Krishna.

<sup>4</sup> Lampata; Whose senses were roused by the scent of the pastes which had fallen from the scented body of Kṛṣṇa.

<sup>&</sup>lt;sup>5</sup> Kṛṣṇa ("imperishable one").

H-25

Set in the flowing 1 hair of Rādhikā.

Of all such as come to bathe in Her waters

Neither is one the servant nor the other master.2

Dhunotu me manomalam Kalindanandinī sadā.

8

May the daughter of Kalinda ever cleanse my mind of its impurity!

Pleasant always is She with groves,

Where Nandanandi <sup>3</sup> ever played. <sup>4</sup>

Bright is She with the ripened blossom

Of the kadamba and mallika flowers upon Her banks.

It is She who safely carries across the ocean of the world 7

All such men as bathe in Her stream.

Dhunotu me manomalam Kalindanandini sadā.

<sup>&</sup>lt;sup>1</sup> Vilola. Her hair is dishevelled and moving in the movements of breeze and play.

<sup>&</sup>lt;sup>2</sup> Literally, "In the case of those who come down to bathe in Her waters She ever destroys all righteousness of master and servant"—that is, all are equal in Her waters which purify all without distinction.

<sup>&</sup>lt;sup>8</sup> The text has *Nandinandana*, but this has no meaning. *Nandanandi* is He who pleases Nanda or Kṛṣṇa, whose foster-father Nanda the cowherd was.

<sup>4</sup> With the Gopi women.

<sup>&</sup>lt;sup>5</sup> A beautiful flowering tree with yellow blooms under, and on which (as when he stole the garments of the bathing *Gopis*) Kṛṣṇa played (See p. 169, note 2).

<sup>&</sup>lt;sup>6</sup> A kind of Jasmine.

<sup>7</sup> See p. 16, note 1.

# "MAY THE DEVI GRANT ME PARDON" (DEVI APARĀDA KṢAMĀPANA STOTRA)

1

ALAS! I know not either Thy mantra 1 or yantra,2
Nor how to welcome Thee,3
Or how to meditate upon, nor words of prayer to
Thee,
Nor do I know Thy mudrā,4

<sup>2</sup> Ibid., The Tāntrik diagram which is worshipped in lieu of the image (pratimā). The Gāyatrī Yantra is figured on the cover of this work. Mantra is Devatā, and yantra is mantra, in that it is the body of the Devatā, who is mantra.

Yantram mantramayam proktam mantrātmā devataivahi

Dehātmanoryathā bhedo yantradevatayostathā (Kaulavaliya Tantra).

"The substance of yantra is mantra. Devatā is mantra. As there is a distinction between body and ātmā, so there is between yantra and Devatā."

.3 By the avahana mantra, always said in worship of the pratima.

<sup>4</sup> Ritual gesture, it being said; Devānām modadā mudrā tasmāttām yatnātiscaret (see Introduction to Tantra S'āstra)"—" Mudrā is giver of pleasure to Devas, therefore it should be done with care."

<sup>&</sup>lt;sup>1</sup> S'abda is Brahman, and mantra the manifestation thereof. From manana arises realization of the monistic truth. Man of mantra comes from the first syllable of manana, and tra from trāna, or liberation from the bondage of the samsāra. That is called mantra which calls forth (āmantrana) the caturvarga, and which is the svarūpa of Devatā. (See Introduction to Tantra S'āstra and the Chapter on Mantra Tattva in Principles of Tantra.

#### HYMNS TO THE GODDESS

196

Or how to lay before Thee my griefs; But this I know, O Mother! That to follow Thee is to remove all my pain.

2

By my ignorance of Thy commands.

By my poverty 1 and sloth,

I had not the power to do that which I should have done,

Hence my omission to worship Thy feet.

But, O Mother! auspicious Deliverer of all.
All this should be forgiven,

For a bad son may sometimes be born, but a bad mother never. 2

3

O Mother! Thou hast many worthy sons on earth, But I, your son, am of no worth; Yet it is not meet that Thou should'st abandon me, For a bad son may sometimes be born, but a bad mother never.

4

O Mother of the world, O Mother!
I have not worshipped Thy feet,
Nor have I given abundant wealth to Thee;
Yet the affection which Thou bestoweth on me is without compare,

For a bad son may sometimes be born, but a bad mother never.

5

I have abandoned the worship of other Devas

Want of means to perform the proper worship.

A celebrated line; Kuputtro jāyetā kvacidapi kumātā nabhavati.

Because of the variety and confusion of the injunctions relating to their worship.

I am no more than eighty-five years of age, <sup>1</sup>

If Thou will not bestow Thy kindness on me, What shelter have I without Thy support,

O Mother of the big-bellied Deva! <sup>2</sup>

6

Prayer, sweet as the sweet melon Makes even a dog-eater <sup>3</sup> perfect; Even a beggar walks without fear With crores <sup>4</sup> of gold pieces.

O Aparnā! 5 this is the fruit of Thy mantra entering their ears.

Who can say, O Mother!

The fruit which is born of the recitation 6 of Thy mantra?

7

He who is besmeared with the ashes of the funeral pyre,<sup>7</sup>

He who swallowed poison,8

<sup>2</sup> Lambodarajanani. The Deva is the elephant-headed Ganeśa.

<sup>5</sup> See p. 182, note 3.

6 That is, japa, which is only recitation (in English) in its lowest form, the highest form being mental (mānasa) only. Japa, which is defined as vidhānenā mantroccāraņam, is either vācaka, upāmshu, or mānasā (see Tantrasāra, 75 et seq.).

<sup>1</sup> How is this stated if the hymn be the work of Sankarācārya, to whom it is attributed, for he is said to have died at the early age of thirty-two?

<sup>3</sup> That is, a low caste such as the Candala, who eats any filth.

<sup>4</sup> A crore is 100 lakhs; a lakh is 100,000.

<sup>7</sup> S'iva, to whom the rest of the attributes in this verse refer.

<sup>8</sup> See p. 16, note 2.

Who is clothed with space,1

With matted hair, garlanded with the Lord of Serpents,

The Lord of men,2

The Lord of Ghosts 3 holding a skull in His hands.

Owes his great states as Lord of the World

To his acceptance of Thee as His Spouse, O Bhavānī!

8

No desire have I for liberation, Nor have I desire for wealth, Nor wish for knowledge,

O Moon-faced One! neither have I wish for happiness!

But this only I beg of Thee,

That my life may pass in the recitation of these words:

Mridānī,5 Rudrāni,6 Sivā, Sivé, Bhavāni.4

9

I have not according to the injunctions laid down therefor

<sup>&</sup>lt;sup>1</sup> S'iva is represented naked, as the Yogins, of whom He is the Master, ever are.

<sup>&</sup>lt;sup>9</sup> Pasupati. Pasu literally means animal, but men are also pasu.

<sup>&</sup>lt;sup>8</sup> Bhūteša., S'iva is surrounded by hosts of spirits.

<sup>4</sup> See p. 180, note 1.

<sup>&</sup>lt;sup>5</sup> Mrida is a title of the sattvika S'iva. She is His Spouse.

<sup>&</sup>lt;sup>6</sup> Devī is the Spouse of the countless S'ivas called Rudras, in whom the *tamoguna* prevails. The dark (*tamas*) energy, called Raudrī, is said to be Cāmuṇḍā.

#### "MAY THE DEVI GRANT ME PARDON"

Worshipped Thee with the various articles 1 of worship.

199

What is there which I have not wrongly done or omitted in my meditations on the Brahman? O Dark One! it will be but fitting on Thy part If Thou bestoweth not kindness on me, helpless though I am.

10

O Durgā,<sup>3</sup> our Lady! O Ocean of mercy! When overwhelmed by danger <sup>4</sup> I remember Thee. Think not, however, this to be deceit on my part, For children afflicted by hunger and thirst ever remember their mother.

11

#### O Mother of the world! 5

<sup>1</sup> Upacāra. There are sixteen such, called the shoḍasa pūjā upacāra—viz., (1) āsanam (seat); (2) svāgatam (welcome); (3) pādyam (water for feet) (4) Argyam (offering of water, durva grass, rice, etc.); (5) and (6) ācamanīyam; (water for sipping; twice); (7) madhuparka (honey, ghee, milk); (8) snānam (bathing); (9) vasanam (cloth); (10) ābharanam (jewels); (11) gandha (scent, sandal paste, etc.); (12) puṣpa (flowers); (13) dūpa (incense), (14) dīpa (lights); (15) naivedyam (food); (16) vandanam or namaskāra (prayer).

<sup>&</sup>lt;sup>2</sup> S'yāmā.

<sup>&</sup>lt;sup>3</sup> A great name of the Devi. The Devi Purāṇa says that She is so called because the Devas were delivered from fear in difficulty and battle; hence She is deliverer (Durgā). The Mārkaṇḍeya Purāṇa and the Lakṣmī Tantra in the Pancarātra says: "In this place I shall kill a great Daitya (Titan) named Durgama. Hence my name shall be Durgā."

<sup>4</sup> The Mārkaṇḍeya Purāṇa says: When Thou art remembered in times of difficulty, Thou takest away all fear of all things."

<sup>5</sup> Jagadambā.

## 200 HYMNS TO THE GODDESS

It is nothing wonderful if Thou art full of compassion for me;
A mother does not abandon her son
Even if he have an hundred faults.

12

There is no such great sinner like me,

There is no such destroyer of sin as Thou.

Now, Mahadevi, you have heard what I have to say,

It remains for Thee to do what may seem fitting

to Thee.

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# MAŅIKARŅIKĀ (MAŅIKARŅIKĀSTOTRA)

1

It was on Thy bank, O Manikarnika!<sup>1</sup>
That Hari and Hara, givers of sāyujya mukti,<sup>2</sup>
Disputed together at the departure festival<sup>3</sup> of a certain one.

Hari 4 said, "Let Him be like unto me;" Whereon forthwith from within the body Came forth Siva mounted on Garuda, 5

Is the name of a celebrated ghat at Benares, where the bodies of the dead are burnt, and at which the gem of the ear ornament of the Devi fell. The Kāsipancakastotra of Sankara says that where there is niviti of manas, there is the great peace. That peace is the foremost of tirthas (here rivers) and Manikarnikā (Manoniviti paramopašāntih sā tīrthavaryā manikarnikāca).

<sup>&</sup>lt;sup>2</sup> One of the forms of qualified *mukti* (liberation); the four muktis are Sālokya (remaining in the same region with the Deva), Sāmipya (remaining near the Deva), Sārupya (receiving the same form as the Deva), and Sayujya (becoming one with the Deva).

<sup>8</sup> Prayanotsava—that is, death.

<sup>4</sup> Vișņu

<sup>&</sup>lt;sup>5</sup> The Bird King, who is the vehicle (vāhana) of Viṣṇu, son of Kaśyapa by his wife Vinetā, elder brother of Aruṇa.

In yellow garment, with the mark of Bhrigu's foot on His breast.

2

Indra and the Thirty,3 at the close of their period of enjoyment,4

Descend to earth again,5

And are reborn as men, or even as beast, bird, or worm;

But those, O Mother Manikarnika! who plunge into thy waters,

Are freed from sins, and indeed in Sāyujya 6 man becomes

Nārāyaṇa 7 himself, with crown and Kaustubha gem.8

- <sup>1</sup> The colour of Viṣṇu's robes. The verse is intended to show the unity of both Viṣṇu and S'iva.
- The Rṣīs once disputed amongst themselves as to the relative merits of Brahmā, Viṣṇu, and S'iva, and the Rṣī Bhrigu was sent to test them. The first and last on being purposely slighted by Bhrigu showed the weakness of resentment. Finding Viṣṇu lying down with Lakṣmī in the daytime he upbraided him for this and planted with force his foot on his chest. Viṣṇu not only took all this in good part, but rubbing the foot of Bhrigu expressed the hope that the latter had not hurt it by his action. On this exhibition of divine quality the palm was adjudged to Viṣṇu, who thereafter bore the mark of Bhrigu's foot on his breast.
- <sup>8</sup> Tridasah, a collective name for the other Devas. The thirty-three (three being understood) gaṇas of Devas, of which the Devī is Tridasesvarī.
  - 4 In heaven (Svarga).
- <sup>5</sup> For the enjoyment in Svarga, which is part of the worlds of birth and rebirth, is not eternal, but on fruition the jīvātmā again descends, to earth to work out its unexhausted karma.
  - <sup>6</sup> Sāyujyepi. As to sāyujya, see ante, p. 201, note 2.
  - · 7 Vișnu.
    - <sup>8</sup> A great and brilliant gem worn by Viṣṇu.

3

Kāśi¹ is of all cities the most praiseworthy, For it is the city of vimukti² adorned with Gangā. There Maṇikarṇikā is the giver of happiness, And Mukti itself is Her servant.³

When Brahmā weighed Heaven with its Devas against Kāśi,

Kāśi, as the heavier, remained on earth, But Heaven, the lighter, rose to the skies.

4

Nought is better than any part of the banks of Gangā,

But there, where Kāśi is, is the best,

And Manikarnikā, where Isvara gives mukti, is the best of all.

This place, inaccessible even to Devas,

Destroys a mass of sins.

Through many virtues acquired in previous births Alone may it be attained, and by the pure only.

5

The multitude of being is immersed in the ocean of pain,

How may they gain release?

It was with this knowledge that Brahmā constructed the city of Vārānasī, which gives all bliss.

<sup>1</sup> Benares.

<sup>&</sup>lt;sup>2</sup> Nirvāṇāmokṣa, the highest form of Mukti (liberation). As the saying goes: "Ayodhyā, Mathurā, Gayā, Kāśi, Kānci, Avantikā, Purī, these seven tīrthas (places of pilgrimage) give mukti, but Kāśi (Benares) gives nirvāṇa mukti."

<sup>3</sup> As the servant awaits the orders of his mistress, so multi (liberation) awaits the command of Manikarnika.

<sup>4</sup> Benares.

#### HYMNS TO THE GODDESS

Men seek the happiness of Heaven.
But in so doing they but show small desire,
Since from Heaven they must fall again to earth
At the close of their appointed time of happiness.
But Kāśi is the city of liberation,
Ever beneficent, giving dharma, artha, kāma, and
mokṣa. 3

6

He who holds the bamboo flute,4 upholder of the mountain,5

Who bears on his breast the Srīvatsa 6 mark,
And Sīva, with venom in His throat, 7
Who bears Gangā upon his head, 8
And the husband of Lakṣmī, 9
Are one and the same. 10
Many of such, O Mother Maṇikarṇikā!
As bathe in Thy waters become Rudras and Haris. 11

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<sup>&</sup>lt;sup>1</sup> See p. 202, note 5.

<sup>&</sup>lt;sup>2</sup> Mukti (see p. 203, note 2).

<sup>&</sup>lt;sup>3</sup> Piety, wealth, fulfilment of desire, and liberation.

<sup>4</sup> Kṛṣṇa, who is often so figured.

<sup>&</sup>lt;sup>5</sup> Mount Govardhana, which Kṛṣṇa, by his might, upheld.

<sup>6</sup> Curls of hair on the breast of Viṣṇu.

<sup>&</sup>lt;sup>7</sup> At the churning of the ocean, poison issued which, to save the world, S'iva swallowed. It coloured His throat blue; hence he is called Nīlakaṇṭha.

<sup>&</sup>lt;sup>8</sup> The River Ganges (see p. 188, note 7).

<sup>9</sup> Vișnu.

<sup>10</sup> They with Brahmā; for as the Rudrayāmala says: "Though three they are one" (Ekam murtistrayo deva). All the Devas and Devis are but manifestations, with the apparent limitations incident thereto, of the Supreme Unity—the Brahman.

<sup>11</sup> S'iva and Vișnu.

How, then, can there be any difference between them?1

7

Death upon Thy Banks, which is the giver of happiness,

Is praised even by the Devas.

On him who thus dies Sakra ever looks with His thousand eyes.

Savitri 3 of a thousand rays welcomes Him as He ascends (to the heavens).

Such a pure one, mounted on a Bull or on Garuda, 4 May go to whatsoever abode he will.

8

Even the four-headed Deva,5

The Guru who initiates into the meaning of the Veda, Is unable even in an hundred of his 6 years

To describe the purity which arises upon bathing at midday in Maņikarņikā.

But the Deva who bears the moon upon his forehead,7

By the power of his yoga knows Thy purity. Siva makes that man who dies on Thy Bank Either Himself or Nārāyaņa.

3 The sun (Sūrya).

<sup>1</sup> That is, they cease to differ from one another, having become Hari and Hara, who are themselves one.

<sup>&</sup>lt;sup>2</sup> Indra, king of the celestials.

<sup>&</sup>lt;sup>4</sup> The first is the vehicle (Vāhana) of S'iva. The second, the carrier of Vișnu.

<sup>&</sup>lt;sup>5</sup> Brahmā.

<sup>&</sup>lt;sup>6</sup> Not human years.

<sup>7</sup> S'iva.

#### HYMNS TO THE GODDESS

9

All such sin-destroying fruit as is earned by millions of troublesome horse-sacrifices 1

Exists in the purity which comes from bathing in Maņikarņikā.

He, who having bathed therein,

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Reads this hymn, goes to the abode of the light of Brahman,

Having crossed the great ocean of this world As if it were but some little pool.

<sup>&</sup>lt;sup>1</sup> The Vaidika Aśvamedha.

## GANGĀ1

(GANGĀSTOTRA)

1

O Devi Sureśvari! O Bhagavati Gangā! Saviour of the three worlds of restless waves, Clear is Thy water circling upon the head of Siva 3, May my mind ever repose at Thy lotus feet.

9

Mother Bhāgīrathī! giver of happiness, Renowned in Nigama is the greatness of Thy water;

Thy greatness is more than I can know, Protect me, O merciful one, ignorant that I am.

Devī Surešvarī Bhagavatī Gange, Tribhuvanatārinī taralatarange, S'ankaramaulī vihārinī vīmale, Mamamatirāstām tavapada kamale.

<sup>&</sup>lt;sup>1</sup> This hymn to the Devi Ganges, which is in the sweet pajjhatika metre, is also rhymed thus:

<sup>&</sup>lt;sup>2</sup> Iśvari (feminine of Iśvara or Lord) of the Suras or Devas.

<sup>8</sup> See p. 188, note 7.

<sup>4</sup> So called because called down from Heaven by Bhagiratha of the solar race.

<sup>5</sup> Tantra.

3

O Gangā! sprung from the feet of Viṣṇu,¹
Whose waves are white as snow as moon and pearl,
Remove from me my weight of sin;
Help me to cross the ocean of the world.

4

They say that him, O Gangā! who is devoted to

Yama<sup>2</sup> can never behold. He who has drunk of Thy clear water Attains of a surety the supreme Abode.

5

O Jāhnavi! O Gangā! deliverer of the fallen,<sup>3</sup>
Whose waves are beautiful,
Claving the foremost of mountains,<sup>4</sup>
Mother of Bhīṣma,<sup>5</sup> daughter of the foremost of
munis.<sup>6</sup>

Protectress of the fallen; praised in the three worlds.

6

O Gangā! who goeth to the ocean, Ever free of sadness is he who salutes Thee.

¹ Gangā was born at the feet of Viṣṇu. So it is said in the mantra used when bathing in the Ganges: "Viṣṇupādābja sambhūte Gange bhuvanatārini dharma dravīti" (the Ganges is dharma in liquid form) "vikhyāte pāpam me hara Jāhnavi."

<sup>&</sup>lt;sup>2</sup> Deva of Death.

<sup>&</sup>lt;sup>8</sup> Into sin.

<sup>4</sup> The Himālaya.

<sup>&</sup>lt;sup>5</sup> Son of Santanu by Gangā.

<sup>&</sup>lt;sup>6</sup> See p. 188, note 7.

<sup>7</sup> See p. 151, note 7.

Giver of fruit like unto the kalpa tree,<sup>1</sup> By thy favour the woman who looked coldly Now casts her loving glances.<sup>2</sup>

7

He who bathes in Thy current, O Mother!
Is never again reborn in woman's womb

O Protectress from hell! O Jahnavi! O Gangā!

O Destructress of sins! lofty art Thou by Thy greatness.

8

O Thou who art eternal! O wave of purity! May Thou, bestower of bliss, refuge of Thy worshippers!

From whose eyes come glances of compassion.

Whose feet the lustre of gems on Indra's crown adorn,

Be ever victorious!

9

O Bhāgīrathī!<sup>3</sup> dispel my illness, melancholy, and pain,

As also my sins and all my many follies;

Essence of the three regions, necklace (on the breast) of Earth,<sup>4</sup>

Of a surety Thou art my refuge in the world.

<sup>1</sup> The tree in the paradise of Indra which granted all desires.

<sup>&</sup>lt;sup>2</sup> Vimukhavanitākritataralāpānge.

<sup>&</sup>lt;sup>3</sup> So called after Bhagiratha, who called her down to earth (see p. 188, note 7).

<sup>1</sup> Vasudhāhārā—that is, as a necklace adorns a woman, so the Devī by the flowing lines of Her stream, adorns the Earth.

10

O Alakanandā! 1 O supreme Bliss! 2 O worshipful by those who despair! Be Thou merciful. He whose abode is by Thy Banks Of a verity dwells in Vaikuntha. 3

11

Better were it to be a fish or tortoise in thy waters, Or a feeble lizard upon Thy banks, or a poor dog-eater 4

Within two kos 5 of Thy stream,
Than to be a noble king and yet far away from Thee.

12

O Bhuvaneśvari! <sup>6</sup> pure one, praised of all, Devi in liquid form, <sup>7</sup> daughter of the foremost of Munis, <sup>8</sup>

He who daily reads this hymn to Gangā Is of a surety ever victorious.

13

They who with devotion in their heart to Gangā (Recite) this hymn

Composed in the sweet, pleasant, charming pajjhatika metre,

<sup>&</sup>lt;sup>1</sup> A river flowing from the Himālaya into the Ganges.

<sup>&</sup>lt;sup>2</sup> Paramānandā, as is the Supreme, whose manifestation She is.

<sup>3</sup> The heaven of Vișnu

<sup>&</sup>lt;sup>4</sup> That is, a caṇḍāla, one of the lowest and most unclean castes.

<sup>&</sup>lt;sup>5</sup> A kos is two miles.

<sup>&</sup>quot; Isvari, of the world.

<sup>&</sup>lt;sup>7</sup> For the Ganges is the manifestation of the Supreme in the form of the sacred river.

<sup>8</sup> Jahnu (see p. 188, note 7).

Which gives the highest happiness, Gain the eternal bliss of liberation.

14

A worldly 1 man shall read 2 this hymn to Gangā. Which 3 is the essence of the world, the giver of desired fruit,

The essence of all pure things enjoined.<sup>4</sup> Composed by S'ankara,<sup>5</sup> the worshipper of S'ankara.<sup>6</sup> This hymn is ended.

<sup>1</sup> Viṣaya, which also in a bad sense means a sensua list o

<sup>&</sup>lt;sup>2</sup> Pațhati. Literally, "reads," but used for the vidhiling tense pațhet. Thus in Caṇḍi it is said: Paṭhet stotram samāhitah,' and in the Vatukastotra, "Paṭhetvāpāṭhayetvāpi" ("should read or have read to him").

<sup>3</sup> That is, the hymn.

<sup>4</sup> i.e., forms of worship (pūjā), sacrifice (yajna), etc.

<sup>&</sup>lt;sup>5</sup> That is, S'ankarācārya.

<sup>6</sup> S'iva.

## NARMADĀ

#### (NARMADĀSŢAKASTOTRAM)

1

O DEVĪ NARMADĀ!¹ I salute thy lotus-like feet, Beauteous with the breakers of the heaving waves of ocean,

With which the drops of Thy waters mingle.2

O giver of prosperity! I salute Thy feet bathed in water,

Which destroys rebirth, the cause of which is sin,<sup>3</sup> As also all fear at the coming of the messenger of death.<sup>1</sup>

Tvadiya pāda pankajam namāmi devi narmadé.

2

O Devi Narmada! I salute Thy lotus feet Giver of celestial (blessing) to the lowly fish in Thy waters,

Foremost of all sacred rivers.6

- 1 One of the sacred rivers of India, and a form of the Devi.
- <sup>2</sup> The ocean is the husband of all rivers.
- <sup>3</sup> Rebirth is caused by karma.
- 4 When a man is about to die, a messenger is sent by Yama to take his life.
  - <sup>5</sup> The refrain is translated in the first line.
- <sup>6</sup> The is *stuti* (praise). In all sanskrit works the particular Devatā who is the subject of hymn, meditation or prayer is spoken

Destructress of the heavy weight of sin of the Kaliyuga,<sup>1</sup>

Giver of welfare to multitude of fine fish, tortoise, alligators, and ruddy geese.<sup>3</sup>

Tvadīya pāda pankajam namāmi devi narmadė.

3

O Devi Narmada! I salute Thy lotus-like feet.

The overflow from Thy depths washes away the sins of the world.

Thou destroyest all great sins and the mountain <sup>3</sup> of calamities.

O giver of happiness to the son of Mṛkaṇḍu,<sup>4</sup>
At the fearful moment of the world's dissolution.

Tvadīya pāda pankajam namāmi devi narmadė.

4

O Devi Narmada! I salute Thy lotus-like feet, And Thy waters worshipped by the son of Mrkandu, Saunaka, and other enemies of the Asuras.

of as the greatest of all. *Tirtha* is not only a place of pilgrimage such as a shrine and the like, but also, according to the Amarakośa, a sacred river.

<sup>1</sup> The present or fourth age, marked by the predominance of sin, each of the preceding eras (Dvāpara, Tretā, Satya) being more virtuous than the other. In the Kaliyuga era time works evilly.

<sup>2</sup> The cakravāka bird (by some said to be the Brahmini duck) celebrated in sanskrit poetry for its devotion to its mate. During the night-time the male and female birds call to each other from opposite banks of the stream, as I have heard them do on the reaches of the lonely Malia River in Northern Orissa.

3 Dāritāpadacalam.

<sup>&</sup>lt;sup>4</sup> The Mahāmuni Mārkandeya.

Destructress of rebirth in the ocean of the world,<sup>1</sup> Portectress from all worldly pains,<sup>2</sup> Tvadīya pāda pankajam namāmi devi narmadė.

5

O Devi Narmadā! I salute thy lotus-like feet, Worshipped by countless lakhs of immortals,<sup>4</sup> Asuras,<sup>5</sup> Kinnaras,<sup>6</sup> and others,

Whose banks resound with the fearless song of many lakhs of birds.

Giver of happiness to Vasista, Pipala, Karddama,8 and other sages,9

Tvadīya pāda pankajam namāmi devi narmadé.

6

O Devi Narmadā! I salute Thy lotus-like feet, Held in the minds of the bees, 10 Sanatkumāra, Nacīketa, 11 Kasyapa,

- <sup>1</sup> The edition used has punarbhavābdhi janmajam, but this seems meaningless, and it is read as janmaghnam.
- <sup>2</sup> Bhavābdhi dukhha barmadė. Literally, "armour given to the pain of the world."
  - <sup>3</sup> A lakh is 100,000.
  - 4 Amara-i.e., Devas.
  - <sup>5</sup> Demonic spirits, opponents of the Devas or Suras.
  - 6 A class of spirits (Devayoni).
- <sup>7</sup> Dhīra—that is because they are undisturbed by men who have become enemies to their brother creation.
  - 8 Rsis and munis of that name.
- <sup>9</sup> S'iṣṭa, which means a gentle and learned man who governs himself by his own wisdom, and is not governed by external restraints.
- 10 The bee hovers on the lotus seeking honey. The sages gather round the feet of the Devi seeking the wisdom of which She is the embodiment.
  - 11 Munis and rsis.

And by the bees, Atri, Nārada and other sages. Thou who blesseth the work of sun, moon, Rantideva, and Devarāja,<sup>1</sup>

Tvadīya pādapankajam namāmi devi narmadé.

7

O Devi Narmadā; I salute Thy lotus-like feet, Weapon against lakhs of sins known and unknown, The Giver of enjoyment and liberation to all beings and animals,<sup>2</sup>

And of happiness to the abode of Virinci,3 Vișnu, and Siva,

Tvadīya pāda pankajam namāmī devi narmadė.

8

O Devi, Narmada,! I salute Thy lotus feet. How sweet is the sound heard on the banks of Her who has sprung from the hair of Siva 4.

Destroyer of pain and sin of hunter, and singer 5 of the learned and the fool,

And of the heat of the submarine fire,6

<sup>1</sup> Indra.

<sup>&</sup>lt;sup>2</sup> Both enjoyment and liberation is given to men: to animals enjoyment (*bhukti*), though they, too, by merit acquired in present birth may attain future birth in human form.

<sup>&</sup>lt;sup>8</sup> Brahmā.

<sup>&</sup>lt;sup>4</sup> Mahešakešajātate. As to Gangā, see p. 188, note 7. It is the same and only Devī who manīfests both as Gangā and Narmadā, and all other rivers and things.

<sup>&</sup>lt;sup>5</sup> Hunting is sinful. The singers are a mixed caste.

<sup>6</sup> Kirātasūtavādaveṣu pandita sathe. When the Dakṣayajna was destroyed by S'iva, it changed into a mare (Vadavā). S'iva followed, and it plunged into ocean. Fire is produced by it. The S'loka says that Her water is so great and pure that it is unaffected by this fire. As regards the rest of this somewhat obscure verse, it means that the Devī is the remover of the sin of all whoever they may be.

#### HYMNS TO THE GODDESS

Giver of happiness to all being. Tvadīya pāda pankajam namāmi devi narmadė.

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9

Who ever reads but thrice daily this hymn to
Narmadā
Will never fall into misfortune,
He will never see Raurava, 
He will never be reborn,
But will reach the glorious abode of Siva,
So difficult to attain, by this body so easily gained.

<sup>1</sup> One of the great hells.

<sup>&</sup>lt;sup>2</sup> Sulabhya dehadurlabham. Not that it is easy to attain human birth. On the contrary, it is said: "Naratvam durlabham loke and vidyātatra sudurlabhā," etc. ("The state of a man is difficult to attain, and still more so that of a wise one," cited in Sahitya Darpaṇam, chap. i, by Viśvanātha Kavirāja). What is apparently meant is that, compared with the difficulty of attaining to S'iva, the state of humanity is easily attainable.

## ANNAPŪRNĀ

## (ANNAPŪRŅASTOTRA)

1

O Mother Annapūrnā!

Iśvarī,² who ever bestoweth happiness,
Granting gifts and dispelling fear.
O mine of gems of beauty,
Who washeth away all sin,
Who giveth purity to Thy devotees,
Who purifieth the mountain range,³
Which is undestroyed even at the time of dissolution,⁴
Presiding Deity of Kāśī,⁵
Maheśvarī in every truth,
O vessel of mercy! grant me aid.

2

O Thou who hast clothed Thyself in cloth of gold,

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<sup>&</sup>lt;sup>1</sup> The name of the Devi, the "bountiful Lady" who gives food and presides over Kāšī, the Holy City of Benares.

<sup>&</sup>lt;sup>2</sup> Feminine of Isvara or Lord.

<sup>&</sup>lt;sup>8</sup> The Himālaya purified by the presence of the Devī, who there incarnated as Pārvatī, daughter of Himavat, the Mountain-King.

<sup>&</sup>lt;sup>4</sup> Pralaya, the destruction of the world.

<sup>&</sup>lt;sup>5</sup> Benares (see note 1.)

<sup>6</sup> Great Isvarī (see note 2).

Decked with ornaments made of many and varied gems,

Whose breasts rounded like a water-jar,
Are resplendent with their necklace of pearls,
Whose beauty is enhanced by the fragrance of the
Kashmir aloe.

- O Devi! who presidest over the city of Kāśi,1
- O Mother Annapūrņā Īśvarī,2
- O vessel of mercy, grant me aid!

3

O giver of the bliss of Yoga,<sup>3</sup>
Destructress of enemies,<sup>4</sup>
Inspirer of devotion to dharma and artha,<sup>5</sup>
Who art lustrous as the light waves of sun, moon, and fire,
Protectress of the three worlds <sup>6</sup>
Giver of all dominion <sup>7</sup> and all desires,
Presiding Devi over the city of Kāśi,
O vessel of mercy, grant me aid!

<sup>&</sup>lt;sup>1</sup> Benares.

<sup>&</sup>lt;sup>2</sup> Feminine of Isvara or Lord.

<sup>&</sup>lt;sup>8</sup> Union of the human (jivātmā) with the supreme (paramātmā) soul effected through the practice of Yoga.

<sup>&</sup>lt;sup>4</sup> That is, sin.

<sup>&</sup>lt;sup>5</sup> Two of the fourfold aims (*Caturvarga*) of sentient being—viz., *dharma* (religion, duty, etc.), *artha* (wealth, wherewith life is sustained and religious sacrifices are effected), *Kāma* (desire which prompts great achievements and fulfilment), and *mokṣa* or liberation.

<sup>&</sup>lt;sup>6</sup> That is, Bhuh, Bhuvah, Svah, the terrestrial atmospheric and the heavenly spheres.

<sup>7</sup> Aiśvarya (lordship).

4.

Thou who maketh Thy dwelling in the cave of Mount Kailāsa,<sup>1</sup>

Who art Gauri,<sup>2</sup> Umā,<sup>3</sup> and S'ankarī,<sup>4</sup> Kaumārī,<sup>5</sup> Who giveth us power to understand the meaning of Nigama,<sup>6</sup>

<sup>4</sup> Name of the Devi as Spouse of S'ankara, the benefactor.

<sup>5</sup> Name of the Devi as one of the astanāyikā and Spouse of Deva Kārtikeya.

<sup>6</sup> This term, applied to the Veda generally, means particularly the Tantra in the form in which the Devi is guru and Siva, sisya. As it is said:

Nirgato girijā vaktrāt, Gatāscha girija šrutim, Matascha vāsudevasya, Nigamā parikathyate.

In the Lalita the Devi is addressed as nijājnarūpā nigamā (the nigama are the expressions of Thy commands).

<sup>&</sup>lt;sup>1</sup> The sacred mount and paradise of S'iva; esoterically the Sahasrāra whereto as Kuṇḍalinī She repairs.

<sup>&</sup>lt;sup>2</sup> The daughter of Guru, the King of mountains (see p. 187, note 4). Gauri also means "fair".

<sup>\*\*</sup>A name of the Devī. When of the age of sixteen she practised great austerities that She might be the Spouse of S'iva, upon which Her mother, endeavouring to persuade Her, said, U ("Oh"), Mā ("not"). As it is said by Kālidāsa in the first Canto of the Kumārasambhavam; "Umeti mātrā tapaso niṣiddhā paschā dumākhyāng sumukhūjagāma." ("By the words U, Mā, She was thus forbidden by Her mother to practise austerity, thereafter the pure Umā obtained Her name.") Umā is Kumārī, who has renounced all attachment, and is devoted to Her Lord. A sūtra runs, "Icchāsaktih Umākumārī" (The energy of will is Umā the unmarried). The Commentary on this sūtra, cited by Bhāskararāya, says: "The eternal state is his whose mind has ascended the degrees of yoga called vismaya, and who realizes the supreme Bhairavata (an aspect of S'iva). That Yogi obtains at length the Icchāsakti called the Supreme Queen (Parābhattārika) known also as Kumārī."

Thou art the letters of the bija 1 Om 2, Opener of the panels of the door of liberation,3 Presiding Devi over the City of Kāśi, O vessel of mercy, grant me aid!

5

Thou supporteth all beings visible and invisible, Whose belly is the vessel which contains the universe.<sup>4</sup>

Thou discloseth the subject of the drama of Thy own play,

And art the fount of the light of wisdom, Pleasing the mind of the Lord of the universe, Presiding Devi over the City of Kāśi, O vessel of mercy, grant me aid!

6

Isvari of all men on earth,

The waves of Thy blue-black hair look (beautiful)
like plaits.

Isvarī who ever giveth food,

Bestower of happiness to all, who advanceth all people,

<sup>1</sup> The Tantrik ("seed") mantras, such as Hrīm, Hūm, Klīm, etc. Mantras are classified according to the syllables they contain.

<sup>&</sup>lt;sup>2</sup> The Mahāmantra Om, composed of A + u + m, coalesced by sandhi into Om. The three varṇas signify the three members of the Trimurti, Brahmā, Viṣṇu, and S'iva, who, as the Rudrayāmala says, are born of the Praṇava (Om), and though in appearance three, are yet one (ekamūrtistrayo devāh). From the Praṇava all Devas, Vedas, sun, moon, and all being comes by the power of Devī, the supreme S'akti.

<sup>&</sup>lt;sup>8</sup> Mokṣā, or unity with the supreme, and therefore liberation from rebirth in the phenomenal world.

<sup>&</sup>lt;sup>4</sup> Brahmāṇḍabhāṇḍodarī. The Brahmāṇḍa (universe) is the "mundane egg" of Brahmā.

Presiding Devi over the City of Kāśī, O vessel of mercy, grant me aid!

7

Thou givest all instruction onwards from the time of initiation,<sup>1</sup>

And art the cause of the threefold manifestation of S'ambhu.<sup>2</sup>

Scented with the Kashmir aloe, Thou art the Isvari of the three regions.3

Thou art triple waved, 4
And the night of dissolution.
Thou art the cause of all lastings things,
And fulfiller of the desires of those who desire.
It is Thou who maketh the greatness of peoples.
Presiding Devi over the City of Kāśi,
O vessel of mercy, grant me aid!

8

Thou, Devi, art adorned with all various kinds of gems,
Daughter of Daksa,<sup>5</sup>

<sup>&</sup>lt;sup>1</sup> Dīkṣā, through which each Hindu passes, by reception of his mantra. It is said sometimes that initiation is the third birth, the first being that from the mother, the second is upanayana (investiture with sacred thread), and the third is initiation. The Tantras speak of thirty-two Dīkṣās, from Sudhavidyā to Anuttara.

<sup>&</sup>lt;sup>2</sup> That is, as creator, maintainer, and destroyer.

<sup>&</sup>lt;sup>3</sup> Bhuh, Bhuvah, Svah (see p. 151, note 7)

<sup>4</sup> For She flows in the form of the three sacred rivers: Gangā, Yamunā, and Sarasvatī.

<sup>&</sup>lt;sup>5</sup> The father of Satī, a manifestation of Devī, who, dying at the Dakṣayajna reappeared as Pārvatī.

Beautiful, pleasing the world
With the sweet milk of Thy left breast.¹
Thou art Maheśvari, for Thou givest prosperity to
all,
For Thou givest welfare,
And fulfillest the desires of your devotees.
Presiding Devi over the City of Benares,
O vessel of mercy, grant me aid!

9

Thou art She who shinest with the brilliance of millions of suns, moons, and fires.

Whose earrings are brilliant as the sun, moon, and fire,

Who art the cause of the colour of both sun and moon,

Who holdeth a rosary, a book, a noose, and a goad.

Presiding Devi over the City of Benares, O vessel of mercy, grant me aid!

10

Protectress of Kṣatriyas,<sup>5</sup>
Great dispeller of all fear,
Mother, who art an ocean of mercy,
In very truth the ever auspicious giver of salvation,
The cause of the beauty of Viśveśvara,<sup>6</sup>

<sup>&</sup>lt;sup>1</sup> Because Ganeśa and Kārtikeya, Her children, suck Her right breast.

<sup>&</sup>lt;sup>2</sup> Mālā.

<sup>&</sup>lt;sup>3</sup> Pustaka, which is also known as the Vidyāmudrā.

<sup>&</sup>lt;sup>4</sup> See p. 173, note 6.

<sup>&</sup>lt;sup>5</sup> The warrior caste.

<sup>&</sup>lt;sup>6</sup> Lord of the universe.

It was Thou who made Daksa to weep.<sup>1</sup>
Remover of all ills,
Presiding Devi over the City of Benares,
O vessel of mercy, grant me aid!

11

O Annapūrņā! who art ever full (of bounty), Who art dear to the life of Sankara,<sup>2</sup> O Pārvatī, give me aid!

12

My mother is Devi Pārvati,
My father is Deva Maheśvara,<sup>3</sup>
My friends and relatives are those who are devoted to Siva,
And the three regions <sup>4</sup> are my fatherland.

<sup>1</sup> When his yajna was destroyed by Her husband S'iva. There are two Dakṣas—Prajāpati, and a human king, an incarnation of the former. Though S'iva destroyed the sacrifice, Devī was the instrument. The Lalitā, verse 120, addresses the Devī both as Dākṣāyanī (daughter of Dakṣa) and Dakṣayajna vināsinī (destroyer of the sacrifice of Dakṣa).

<sup>&</sup>lt;sup>2</sup> S'iva.

<sup>3</sup> Ibid.

<sup>4</sup> See p. 151, note 7.

## GANGÃ

(GANGĀSTOTRA)

#### By Vālmīki 1

1

O Mother Gangā! co-wife with the daughter of Himālaya,

Thou art the necklace on the dress of the Earth,<sup>3</sup> And the banner staff whereby one ascends to Heaven.

O Bhagirathi! I pray to Thee.

May my body perish after it has lived on Thy banks,

After it has drunk Thy pure water

And swung on Thy waves.

And has remembered Thy name and cast looks on Thee.

2

## O Mother Ganga! O deliverer from Hell!

<sup>. &</sup>lt;sup>1</sup> From the Brihatstotraratnākara, edited by Jagannātha Mehta (Benares).

<sup>&</sup>lt;sup>2</sup> Sapatnī. Pārvatī, the daughter of Himālaya, is one wife and Gangā the other.

<sup>3</sup> The stream is compared to a necklace of pearls on the dress of a man or woman.

<sup>4</sup> So named as having been called down by Bhagiratha. Vide ante, p. 188, note 7.

Even a bird living in the hollow of a tree growing on Thy bank,

Even a fish or a tortoise living in Thy waters Are greater than a King worshipped by his enemies' wives,

Made afraid by the sound of the bells on the necks of his maddened elephants. 1

3

Not even a bull or a bird or a horse, Nor a serpent nor an elephant, Suffer the pains of rebirth and redeath If they live at Kāśi² on Thy holy banks. Better off are they than even a Rājā living elsewhere, Fanned though he be with the couris 3 of courtezans,4 Whose ever moving golden wristlets sweetly tinkle.

4

O our Supreme Lady Bhāgīrathī! 5
O wanderer in the three regions! 6
When shall it be that I shall be fanned
By the hands of heavenly women 7 with their beautiful couris?

When, too, shall I be happy enough to see my body Pecked by crows, devoured by dogs, drawn along the earth by jackals.

When the bells are rubbed against the necks of the clephants. The picture is one of victory, pomp, and beauty.

<sup>&</sup>lt;sup>2</sup> Benares.

<sup>8</sup> Whisks made of yak tails.

<sup>4</sup> Vārastrī.

<sup>&</sup>lt;sup>5</sup> See p. 188, note 7.

<sup>6</sup> See p. 151, note 7.

<sup>7</sup> Divyastrī.

Carried by Thy currents, tossed upon Thy banks, And borne by Thy waters to and fro!

5

May the daughter of Jahnu 1 be ever victorious and protect us,

She who is like the fresh fibrous stem of the lotuslike feet of Viṣṇu,<sup>2</sup>

Like a garland of jasmine 3 flowers on the head of Siva,

Like the banner of victory of Laksmi presiding over liberation,

She 4 who cleanses us of the stain of sin arising from the Kaliyuga.5

6

May Thy sacred water be pure for my daily bathing,

Thy water covered with leaves of palm and tamāla,<sup>6</sup> Of Sāla <sup>7</sup> and pine, with all their creepers

On which play no rays of the Sun.7

White and brilliant, like the conch, the Moon, and the water-lily,

Stirred by the rising breasts of the wives of the Gandharvas,

<sup>&</sup>lt;sup>1</sup> See p. 188, note 7.

<sup>&</sup>lt;sup>2</sup> Gangā was born from the feet of Viṣṇu.

<sup>&</sup>lt;sup>3</sup> Mālati. Gangā, on Her fall from Heaven, touched the head of S'iva. There Her white encircling stream is compared to a wreath.

<sup>4</sup> That is, Gangā.

<sup>&</sup>lt;sup>5</sup> The fourth and worst of the ages.

<sup>&</sup>lt;sup>6</sup> Names of trees. The reference to pine and palm show the descent of the stream from the Himālaya to the plains of Bengal.

<sup>7</sup> In the caverns of the Himālaya.

Devas, Siddhas, and Kinnaras, What time they bathe therein.

7

May the water of Gangā, who ever charms, sanctify us;

She who has fallen from the feet of the enemy of Mura,<sup>2</sup>

Who wanders upon the head of the enemy of Tripura,<sup>3</sup>

The Destructress of sins.

8

May the auspicious water of Gangā ever purify us; The Destructress of sins, the great enemy of sins, Adorned with waves, wandering in the mountains, Piercing through the caverns of the Lord of mountains <sup>4</sup>

With roaring sounds.

Stealer of the dust from the feet of Lord Hari.5

9

Whosoever at early dawn, Having cleansed his body And purified his mind

<sup>1</sup> Classes of minor divinities or Devayoni.

<sup>&</sup>lt;sup>9</sup> That is, S'rikṛṣṇa (Viṣṇu), who slew the Daitya Mura.

<sup>3</sup> That is, S'iva, who conquered the three cities made of gold, silver, and iron of the three Asuras Kamalākṣa, Tārakakṣa, and Vidyunmāli respectively.

<sup>4</sup> Himālaya.

<sup>&</sup>lt;sup>5</sup> Viṣṇu, from whose feet She was born.

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Of all uncleanliness arising from the sinful Kaliyuga,<sup>1</sup>

Reads this hymn to Gangā composed of eight verses, Shall never fall into the ocean of the world again, But shall attain liberation.

<sup>1</sup> Vide ante, p. 163, note 6,

## MAHALAKSMI · (MAHĀLAKSMĪSTOTRA)

By INDRA1

INDRA said:

1

O Mahālaksmī! I salute Thee, Thou art Mahāmāyā and Sripitha. 3 Worshipped art Thou by Devas, Holder of conch, disc, and mace. 4 O Mahālaksmī! I salute Thee.

2

O Mahālaksmī! I salute Thee. Mounted art Thou on the back of Garuda.5 Thou art a terror most formidable to Asura Kola. Thou removeth all sins. O Devi Mahālaksmi! obeisance to Thee.

O Mahālaksmī! Thou knowest all.

<sup>&</sup>lt;sup>1</sup> From the Brihatstotraratnākara, edited by Jagannātha Mehtā (Benares).

<sup>&</sup>lt;sup>2</sup> She who is both the Authoress and Victrix of Māyā (delusion), the supreme S'akti.

<sup>3</sup> Abode of wealth and beauty.

The implements held by Viṣṇu, Her Spouse.

<sup>&</sup>lt;sup>5</sup> The bird-king carrier (vāhana) of Viṣṇu.

3

Giver of boons art Thou to all; Formidable terror to the wicked; Remover of all pain and sorrow. O Devi! salutation to Thee.

4

O Devi Mahālakṣmi!
Thou art the giver of intelligence and success,
And of both worldly enjoyment and liberation.
Thou art the self of Mantra. 
O Mahālakṣmi! obeisance to Thee.

5

Thou art without beginning or end. O Supreme Devi Mahālakṣmī! Thou art the primeval power, And art born of yoga. O Mahālakṣmī! salutation to Thee.

6

Thou art both gross and subtle,<sup>2</sup>
Thou art terrible and a great power,
Great-bellied art Thou.<sup>8</sup>
Thou removeth all great sins.
O Mahālakṣmī! obeisance to Thee.

<sup>&</sup>lt;sup>1</sup> Mantrātmikā (see Introduction).

<sup>&</sup>lt;sup>2</sup> See Introduction.

<sup>&</sup>lt;sup>3</sup> Mahodari, for all things are in Her.

7

O Devi Mahālakṣmī!
Thou art the supreme Brahman,
The ever-pervading Ātman.
Thou art the great Lord¹
And Mother of the world.
O Mahālakṣmī! Salutation to Thee.

8

O Devi clad in white raiment,<sup>2</sup>
Adorned with varied gems.
Mother and upholder of the world art Thou.
O Mahālakṣmī! obeisance to Thee.

g

The Sādhaka 3 who ever reads 4 this hymn to Mahālaksmī.

Composed of eight verses,

Attains a kingdom and all success.

10

Whosoever reads this hymn once a day
Is freed from sin,
He who reads it twice a day
Has ever abundance of paddy 5 and wealth.

<sup>&</sup>lt;sup>1</sup> Maheśvari.

<sup>&</sup>lt;sup>2</sup> Lakṣmī is generally clad in red and Sarasvatī in white, but the Supreme S'akti has all the attributes and qualities of the rest.

<sup>3</sup> Worshipper. See Introduction to Tantra S'astra.

<sup>4</sup> Here follows the phala portion of the stotra.

<sup>&</sup>lt;sup>5</sup> When pūjā is done to Lakṣmī, the Mūrti (Lakṣmirkānta) is placed on paddy, which is kept in the Thakurghar for a whole year, and then thrown into the Ganges.

## HYMNS TO THE GODDESS

11

Whosoever reads this hymn thrice a day, All his great enemies perish; Mahālakṣmī ever bestows Her grace on him, Grants him all boons, And does him all good.

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# HYMN TO KALI (KARPŪRĀDI-STOTRA)

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## PREFACE

This celebrated Kaula Stotra, which is now translated from the Sanskrit for the first time, is attributed to Mahākāla Himself. The Text used is that of the edition published at Calcutta in 1899 by the Sanskrit Press Depository, with a commentary in Sanskrit by the late Mahāmahopādhyāya Kṛṣṇanātha Nyāya-Pañcānana, who was both very learned in Tantra-S'āstra and faithful to his Dharma. He thus refused the offer of a good Government post made to him personally by a former Lieutenant-Governor on the ground that he would not accept money for imparting knowledge.

Some variants in reading are supplied by this commentator. I am indebted to him for the Notes, or substance of the notes, marked K. B. To these I have added others, both in English and Sanskrit explaining matters and allusions familiar doubtless to those for whom the original was designed, but not so to the English or even ordinary Indian reader. I have also referred to the edition of the Stotra published by the Ganesa-Candra-Ghoṣa at Calcutta in 1891, with a translation in Bengali by Gurunātha Vidyānidhi, and a commentary by Durgārāma-Siddhāntavāgiśa Bhattācārya. I publish for the first time Vimalānanda-Svāmī's Commentary to which I again refer later. When in this Introduction or in the Commentary I have not mentioned these two works my authorities are the

Tantras or Tantrik works which I cite, or the information I have gathered from those whom I have consulted.

One of the chief features of this Stotra is that it gives the mantroddhāra of the Dakṣiṇā-Kālikā. It not only gives us the Dhyāna, Yantra, Sādhana and Svarūpavarṇanā of the Mahādevī, but it also contains the chief Mantras of Dakṣiṇākālikā. The adjective "Tava manusamuddharaṇajanu" qualifying "idam stotram" in Sloka 21 expressly states this fact.

Among the various Mantras of Dakṣiṇā Kālikā the greatest is the "Vidyā-rājñī" consisting of 22 syllables (Dvāvimsākṣarī). The mantra gives the fullest and the truest symbol of the Svarūpa of Her. This mantra is contained in the first five S'lokas.

The first	S'loka	contains	Krim,	Krim,	Krim	(3 aks	saras)
2nd	,,		Hūm,			(2	,, )
3rd	22	,,	Hrim,	Hrim		(2	,, )
4th	22	"	Daksin	e Kāli	ke	(6	,, )
5th	,,	"	Krim,	Krim,	Krim,	Hūm,	Hūm,
			Hrim,	Hrim,	Svāhā	(9 ak	saras)

So the first five S'lokas give us altogether 22 akṣaras i.e. the full Vidyārājñi.

In Vimalānanda-Svāmr's Tīkā of the 5th S'loka in the revised Sanskrit text he has proved by quotations from the 9th paṭala of S'āktānanda-tarangiṇi that this 22-syllabled mantra is the full and true representation of the Svarūpa of the Mahādevi. See the quotation which begins with

<sup>&</sup>quot;Krīm-kāro mastakam devi Krīm-kāraśca lalātakam" and ends with

<sup>&</sup>quot;Svā-sabdena pada-dvandvam hā-kāreņa nakham tathā"

The words "Svarūpam" (5th sl.) and "Sakalam" (6th sl.) point to this Vidyārājñī. After the full Vidyārājñī has been given in the first five S'lokas, the 6th S'loka gives the various other Mantras of less importance and significance—ranging from one syllabled to nine-syllabled, 15-syllabled, 21-syllabled and so forth.

This Mantroddhāra has been made following the authority of Kālikā-śruti, Niruttara-Tantra and other Tantras. Many commentators, however, have apparently in the view of Vimalananda failed to consult the above authorities and have thus fallen into errors and have given a different Mantroddhāra. Some take the 1st S'loka to give a one-syllabled mantra, the 2nd sloka as also the 3rd, two two-syllabled mantras, the 5th a ninesyllabled one and so on: a view which it is contended is opposite to such passages as "atha hainam brahmarandhre brahma-svarūpinim āpnoti......brhad-bhānu-jāyām uccaret" in the 1st Sukta of Kalikopanisad; or passages in Niruttara-Tantra (Ch. II) beginning with "Atha vaksye Kuleśāni Daksinā-kālikā-manum" and ending with "Sarvamantra-mayi vidyā sṛṣṭi-sthityanta-kāriņī." The Svāmī further refers me to the end of the Kalikopanisad where dealing with the various Mantras of the Daksina-Kalika it is said "Atha sarvām vidyām prathamam ekam dvayam vā trayam vā nāmatrayaputitam vā krtvā japet." The great Tantrik Purnananda Giri explaining the passage says vidyām-iti pūrvoktadvāvimsatyaksaryāh prathama "Sarvām bijam vā bijadvayam vā etc. (vide S'yāmā-rahasyam, Rasikamohan's edition, p. 36.)

From the above consideration, it is clear that at the very beginning in the first 5 Slokas the 22-syllabled *Mantra* is given and then the others. It may be added here that the fact of Mahākāla's composing the Hymn in 22 Slokas not more nor less—is also an indication of

the correctness of the Svāmi's view, who, in further support of it cites 5 Slokas dealing with the *Mantroddhāra* from the *Krama-stava* of the Dakṣiṇā-Kālikā under the first 5 Slokas of the Karpūrādi, which will be found in the printed text.

In course of revising his Vyākhyā Vimalānanda-Svāmī has in the first six S'lokas given good grounds to prove that the Stotra not only contains the Mantroddhāra and the Sādhana of S'rī-S'rī-Dakṣiṇā-Kālikā but also in it are given the Mantras and Rahasyapūja of S'rī-S'rī-Tāra and S'rī-S'rī-Tripura-sundari.

In addition to the Mantroddhāra the following matters are contained in the Stotra.

			No. of Slokas
Dhyāna			1, 2, 3, 4, 5, 6, 7, 8, 11
Yantra			18
Sādhana		• •	10, 11, 15, 16, 17, 18, 19, 20
Madya			13
Māmsa			19
Maithuna			10
Phala-śruti			21, 22
The Slokas	9, 12,	14	contain stuti only.

Slokas 10, 15-18, 20 refer to the Tāntrik vīrācāra-sādhana. Vīrācāra is for the class of sādhaka who are vīra-bhāva and abhiṣikta. To those who follow paśvācāra this ritual is strictly forbidden. The nature of the rahasya-pūjā is indicated in the text, to which I have added an explanatory commentary in English.

To the Paśu, sādhana by night is prohibited, for it connotes in Sākta-sādhana, worship with the Pañcatattva. The Paśu is still bound by the pāśa (bonds) of desire, etc., and he is, therefore, not adhikārī, for that which, if undertaken by the unfit, will only make these

bonds stronger. For him, on the contrary, there are severe restrictions in this matter, for, as the S'āktakrama cited by the commentator says Maithunam tatkathālāpam tadgosthīm parivarjayet." (The Pasu should avoid maithuna, conversation on the subject, and the like.) The Paśu should avoid the eight forms of maithuna known as astanga maithuna— viz., smaranam (thinking upon it), kirtanam (talking of it), kelih (play with women), prekṣaṇam (looking upon women), guhyabhāṣanam (talk in private with women), samkalpa (wish or resolve for maithuna), adhyavasāyah (determination towards it), as well as kriyānispattih (actual accomplishment). The Nitya Tantra, which the commentator cites, says: " Ratrau naiva yajed devim sandhyayam vā'parāhnake"—" He (the Paśu) should never worship the Devi during the latter part of the day or in the evening or at night." To this, from amongst many other authorities, I may add the Svatantra, which says that the Pasubhava Sadhaka should do one lakh of japa in day time and that a Vira devoted to his own Ācāra should do one lakh of japa at night:

> Paśubhāvarato mantrī divā lakṣa-japain caret. Svācāranirato vīro rātrau lakṣa-japain caret.

In connection with this verse I must observe that in the notes to verse 20 it is said that the first half of the 20th Sloka is meant for "Paśusādhakas" and that the 2nd half refers to the "pūrnābhiṣiktavīrasādhaka," as also that the word "param" (afterwards) means and refers to the time when the 'Paśu' having received abhiṣeka enters vīrācāra and is adhikārī for the midnight puraścaraṇa. Vimalānanda tells me that this is wrong and that the whole Sloka has reference to the vīra or dīvya-sādhaka and that no portion of it refers to the Paśu-sādhaka.

The quotation just made from the Svatantra-Tantra no doubt seems to lend support to the view that the first part of the Sloka refers to the Paśu, but he informs me and I fully accept the correction that he and other followers of the Sāstra knew the passage to bear a meaning which is consonant with his view, that is, it means this:—Mantri means the vīrasādhaka; the mantrī should perform lakṣa-japa in the day time following the ācāra of the paśu (paśu-bhāvaratah). The vīra-sādhaka should perform lakṣa-japa in the night following his own ācāra (svācāra-niratah). The word "svācāra" (own ācāra) points to his interpretation being correct.

In support of his view the Svāmi cites the following Verses which all say the same thing namely that the initiate should be Brahmacārī during day and at night worship according to Kulācācāra. Kaulāvalī says:

Naktam-bhojī hāviṣyānnam japed vidyām divā śucih.
Dvivāsāh sarvathā vīro brahmacārī bhavet sadā.
Rātrau sampūjāyed devīm kulācāra-krameņa tu
Dvijanmanām tu sarveṣām dvidhā vidhi-rihocyate.

Again, Kālikopaniṣad says:

S'āmbhava-dīksāsu ratah śāktesu vā divā brahmacārī rātrau nagnah sadā maithunāsaktamānasah Japa-pūjādiniyamam kuryād iti.

Kaulāvalī again says:

Unmukhyāh Kālikāyāśca viśesah kathyate' dhunā Divase brahmacaryeṇa svīyasamkhyājapam caret. Rātrau māmsāsavairmatsyairmudrābhir maithunodbhavaih.

The reason of the *vīrasādhaka* being instructed to adopt the *ācāra* of *brahmacāri* in the day-time is the necessity for the concealment of the *vīrācāra* from

the public which Tantra so often insists upon. Siva says that virācāra cannot be understood aright by the common people and therefore must be concealed, as closely as a man should conceal his own mother's sin "gopayet mātṛ-jāra-vat."

Moreover, the worship of Kālī in "paśvācāra" is totally forbidden by Siva. The Paśu is precluded by Tantra from the worship of Kālī. For example, the Niruttara-Tantra says:

Divya-bhāvam vīra-bhāvam vinā Kālīm prapūjayet. Pūjane narakam yāti tasya duhkham pade pade. Paṣubhāva-rato devi yadi Kālīm prapūjayet. Rauravam narakam yāti yāvad ābhūta-samplavam.

(By the worship of Kālī without Divyabhāva and Vīrabhāva the worshipper suffers pain at every step and goes to hell. If a man who is of the Paśubhāva worships Kālī then he goes to the Raurava Hell until the time of final dissolution).

Vimalānanda-S'vāmi says: The worship of Kālī without the use of wine, though seen in many places, is Paurānik and not Tāntrik (i.e. sanctioned by the Tantra.)

Verses 1-8, 11, the first part of verse 20, and 21 (except at midnight) deal with japa of the mantra of, and dhyāna upon, the Devī, which, of course, may be done by the Paśu. Verses 9, 12, 13 and 14 are stuti, and 22 is the usual phalaśloka, which states the reward to be gained by the reading of the Stotra.

Verses 10, 15-18, and the second portion of verse 20 deal with *Latāsādhana*. The śakti of this sādhana is ordinarily the own wife of the sādhaka, married according to the Vaidik injunctions; the svašakti or ādyāšaktī, as

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she is technically called in Tantra. One's own wife is Adyā-Saktī and Sādhana should be done with her aid (Adyā-śaklīh svadārāh syāt tāmevāśrtya sādhayet). With her is practised that śaktisādhana, the aim of which is the acquirement of self-control, which, checking the outward-going current, places the sādhaka upon the path of nivṛtti. Indeed, the Kaulikārcanadīpikā says, "Without ādyā śakti worship is but evil magic". (Adyāśaktim vinā pūjā abhicārāya kalpate). It is only the siddha, which term is here used in the special sense of one who has obtained complete control over his passions, to whom is permitted another śakti (paraśakti). So the Pranatoșini quotes, "a man shall obtain siddhi with his own śakti, and afterwards (that is, when he is siddha) he should make japa with paraśakti" (Svaśaktau siddhim āpnuyāt parašaktau tadā japet). And similarly Niruttara Tantra says, that the sādhaka who is siddha in Kulācārā may worship "another" woman. (Siddhamantri kulācāre parayoṣām prapūjayet). In both these cases parasakti has a double meaning viz., "another" woman that is corporeal woman, or "Supreme" that is the Supreme Woman who in the body is Kundalini-S'akti. This latter appears to be the sense in the quotation which speaks of the siddhamantri. It has been said also, as in the Mahānirvāņa Tantra, that parašakti must (if unmarried) be married either by Vaidika or S'aiva rites, or (if married and the husband is dead) according to the latter rite. Further, that which determines the moral character of an act is the intention with which it is done. As the Kaulavaliya says, when a man's intention is bad then his act is so, otherwise there is no fault:

Ata eva yadā yasya vāsanā kutsitā bhavet. Tadā dosāya bhavati nānyathā dūsaņam kvacit.

As an example of the same act and varying intention, it is aptly said: "A wife is kissed with one feeling and a daughter's face with another ". (Bhāvena cumbitā kāntā bhāvena duhitrānanam). A Mantrin who is given over to lust, for the subjugation of which the sadhana is prescribed, goes, as is said in the Tantrasāra, to the Hell called Raurava. (Lingayonirato mantri raurakam narakam brajet). In the words of the Aharabheda-Tantra—Vāmācāro bhavet tatra vāmā bhūtvā yajet parām. "One may be a Vāmācārī if one can worship Vāmā being oneself a woman." This is on the principle that a worshipper should always be like the object of his worship. Woman is Devata, and the embodiment of the Supreme S'akti; and is as such honoured and worshipped, and is, when pūjyā śakti never the subject of enjoyment.

Verses 15 and 16, as sufficiently appears from their context, refer to the sādhana of those who are not siddha.

Verses 10, 17 and 18 apply to both sādhaka and siddha; as to verse 20, see pp. 238, 239 ante.

By such sādhana the last vestiges of the most powerful of such bonds is sought to be destroyed, and with such destruction the seed of karma and rebirth. He, like S'iva, becomes destroyer of Smara, and S'iva Himself. Verses 4, 18 and 20 refer directly to this fruit of sādhana. Others indicate the material and intellectual greatness on earth of the sādhaka, who devoutly worships the Devī. To him is given mastery over all persons and things of the world, which on death, if siddha, he leaves for the dwelling by the Supreme Feet (verse 17), or Nirvāṇa. As S'iva says in the Kālīvilāsa-Tantra "I have told you, my beloved, all about the five Tattvas, Sādhana in the cremation ground and

with the funeral pyre; now listen to the doctrine of the Siddha-vira."

Madyam matsyam tathā māmsam mudrām maithunam eva ca S'maśānasādhanam bhadre citāsādhanam eva ca. Etat te kathitam sarvam siddhavīramatam śṛṇu.

It is the sādhana of the cremation-ground on which all passion is burnt away. There are two kinds of cremation-ground, of which the one is the funeral pyre (citā), and the other yonirūpā mahākālī. As the first Chapter of the Niruttara-Tantra says there are two cremation grounds namely that which is the funeral pyre and yoni which, in its sūkṣma sense, is the Devī, the śmaśāna being in the same sense dissolution or pralaya. (S'maśānam dvividham devi citā yoni prakīrtitā). In even the sthūla sense the sādhaka must be susādhaka, for union without right disposition—japa, dhyāna etc.—is the animal maithuna of a paśu.

Sloka 19 refers to animal and human sacrifice to Kālī. Reference to this sacrifice is also made in the Kālīkā-Purāṇa, and the Tantrasāra speaks of a substitute in the figure of a man made of the paste of cereals. The latter work also says that by the sacrifice of a man one acquires great prosperity, and the eight siddhis. (Naradatte maharddhih syād aṣtasiddhir-anuttamā). But it adds that this is not for all. For the Brāhmaṇa may not make such a sacrifice. (Brāhmaṇānām narabalidāne nādhikārah). And if he does so, he goes to Hell. Moreover according to K. B., who cites as his authority the Yāmala quoted in the Kālīkalpalatā, the King alone can make such a sacrifice.

This leads one to point out that the Hymn has other than these gross (Sthūla) meanings. In Brāhmanism everything has three aspects—Supreme (Para),

Subtle (Sūkṣma) and Gross (Sthūla). Thus the nineteenth S'loka when referring to the sacrifice of various animals and of man himself intends according to the subtle sense the six great sins for which they stand, ranging from Lust (goat) to Pride (man). It is these which must be sacrificed by the knowers who are worshippers of the Mother, the age of material sacrifice, so universal throughout the world, having passed away. So again the word Paraśakti may refer to the Supreme S'akti or may be used in the sense of a S'akti other than the svaśakti or Sādhaka's wife who, may, in the case of the competent (adhikārī), be an associate in the worship on the principle stated in the Guhyakālīkhanda of the Mahākāla-Samhitā.

"As is the competency of the Sādhaka, so must be that of the Sādhika. In this way only is success attained and not otherwise even in ten million years".

Yādṛśah sādhakah proktah Sādhikā'pi ca tādṛśah Tatah siddhim-avāpnoti nānyathā varṣa-kotibhih.

This principle rests on the fact that man and woman together make one whole and can only co-operate in the rites where the attainments or Adhikāra of each is the same. But this does not necessarily mean that such co-operation is by Maithuna in its sexual sense; quite the contrary. In the same way in the Vaidik ritual the wife is Sahadharmini. But such ritual is only for the competent within the bounds of Sastric injunction for, as the Saktisangama Tantra (Part IV) says,—"Though a man be a knower of the three times, past, present and future and though he be a controller of the three worlds, even then he should not transgress the rules of conduct for men in the world were it only in his mind".

Yadyapyasti trikālajñas-trailokyāvarsaņaksamāh. Tathā'pi laukikācāram manasā'pi na langhayet.

But Parasakti again may mean no woman at all, but Supreme S'akti or the Mother Herself whose forms they are and in such sense the union of the Sadhaka is with the "Woman" within himself-the Kundalini Sakti who in Yoga unites with Her Supreme Husband Paramasiva. (See The Serpent Power). The context must be known as in the misunderstood saying "Maithunena mahāyogi mama tulyo na samsayah," which does not mean, as a recent English work on Hinduism suggests, that by sexual connection (Maithuna) the Mahayogi becomes without doubt the equal of Siva This is on its face absurd and had it not been that such criticism is clouded with prejudice the absurdity would be recognised. How can sexual connection make any one God or His equal? The person spoken of is a Mahāyogī who, as such, has no connection physical or otherwise with women. Maithuna means "action and reaction" and "coupling" and sexual intercourse is only one form of such coupling. Thus when Mantra is said there is a coupling or Maithuna of the lips. In Yoga there is a coupling (Maithuna) of the active and changeless Principles of the Universe. The saying means that the Mahayogi who unites Kundali-Sakti in his body with Paramasiva becomes himself Siva.

So again it is said in an apparently alarming verse quoted by Tarkālamkāra, in his commentary on the Mahānirvāṇa.

Mātṛ-yonau kṣipet lingam bhaginyāh-stanamardanam. Guror-mūrdhni padam dattvā punarjanma na vidyate.

This verse in its literal sense means that if any one commits incest with his mother and sister and places

his foot on the head of his Guru he is liberated and is never again reborn. But of course that is not the meaning. The first half of the line refers to the placing of the Jivātmā in the triangle situated in the Mulādhāra centre with the Svayambhulinga in it which triangle is called Matr-yoni. The Linga is the Jivatma. From this point upwards, after union with Kundalini, the Tivatma is to be led. The union of Jivātmā with Kundalini is spoken of in the second half of the first line. Kundalini is the sister of the Jivatma both being in the same body. The meaning of the last line is as follows:—after union of Kundalini and Jivātmā the united couple are led up to the Sahasrāra or thousandpetalled lotus in the head which is situated above the twelve-petalled lotus which again is the abode of the Guru. When the Yogi is above the twelve-petalled lotus his feet may be described as being on the head of the Guru. Moreover it is said that at this point the relationship of Guru and disciple ceases. Mātr-yoni is also the term given to those sections of the fingers between the joints on which count of the Japa or recital of the mantra is not to be done. If Matr-yonin suggests incest, then this verse is a prohibition of it-Matr-yonim parityajya viharet sarva-yonişu. There are many other technical terms in Tantra-S'āstra which it is advisable to know before criticising it. One of the tests to which an intending disciple may be put consists in being questioned as to such passages. If he is a gross-minded or stupid man his answer will show it.

In order therefore that the Hymn may be understood in its various aspects I have given in the notes explanations of or in respect of its *Sthūla* or gross meaning. This is followed by the valuable commentary given to me, some years ago and now first

published, by Vimalānanda-Svāmī which is called Svarūpavyākhyā; that is, it gives the subtle (Sūkṣma) or, as we should say in English, the inner sense or esoteric meaning according to the teaching of his own Guru Mahāmahopādhyāya - Rāmānandasvāmī - Siddhāntapañcānana. The text books and Commentary are preceded by an admirable little essay of Svāmī Vimalananda by way of Introduction to the Vimalanandadāyinī svarūpa-vyākhyā on his "Lord of Hymns" which is commonly known as the Karpūrādi Stotra chanted by Mahākāla to, and in honour of, Daksinā-Kālikā. It, as also the inner-sense Commentary, is written for those liberation-seeking Sādhakas who, worshipping S'rīvidyā, meditate not on the gross form (Sthūlamūrti) but on the Svarūpa-tattva of Brahma-vidyā Kālikā. As such many will be glad, as I was, to read it and will derive benefit therefrom.

I may note here that the Svāmī while revising the Vyākhyā, has given a new interpretation of the line "te Lakṣmī-lāsya-līlā-kamala-dala-dṛṣah vāma - rūpāh bhavanti" in the 5th Sloka and of "rati-rasamahā-nanda-niratām" in the 13th Sloka.

On the attainment of *siddhi*, ritual ceases. There is neither sacrifice nor worship, nor *yoga*, *purascarana*, *vrata*, *japa*, or other *karma*. For all *sādhana* ceases when it has borne its fruit in *Siddhi*. The Siddha - Kaula is beyond all rules.

For the meaning of these and other terms, the reader is referred to the Author's Principles of Tantra, (Tantra-tattva)," "Sakti and Sakta," "The Serpent Power" and "Garland of Letters" which is a study on the Mantra-Sastra; and for other Hymns to the Devi, his and Ellen Avalon's "Hymns to the

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Goddess," translated from the Sanskrit of the Tantra, Purāṇa, and the Devi-stotra of Samkarācārya, which gives other specimens of the Hindu Hymnal, of which that now published is but one and a special type.\*

Puri 30 May, 1922 JOHN WOODROFFE

<sup>\*</sup> HYMNS TO THE GODDESS and HYMN TO KALI are now published together in this book. (PUBLISHERS' NOTE).

H—32

## INVOCATION

#### AIM

I make obeisance to the Lord Guru, the wish granting Tree of Suras, eternal Consciousness and Bliss Itself, the highest of the highest, Brahman, Siva Himself. I make obeisance to Her who by Her Sakti of three Guṇas creates, maintains, and at the end of the Kalpa withdraws, the world and then alone is. Devoutly I call to mind Her, the Mother of the whole universe, Sivé Herself.

### OM

# Obeisance to the Supreme Devatā

Here follows an Introduction to the Vimalanandadayini Commentary on that Lord of Hymns called the Karpūrādi-Stotra to S'rimad Daksiņa-Kālikā.

All-good and all-powerful Parameśvara is without beginning or end. Though in Himself Nirguna He is the Ādhāra of the three Gunas. Though Himself formless He creates, preserves and withdraws the world of extended matter (Prapanca) by means of the Āvarana and Vikṣepa-Saktis of His own Māyā which can make that possible which seems impossible. The S'vetāśvatara-Upaniṣad says that by meditation was seen the Sva-śakti of the Deva, who is the abode of all causes, associated with Kālatattva. In the Niruttara-Tantra S'iva peaks of the three-eyed corpse-like One,

Nirguna but also seat of Gunas associated with S'akti. Though Himself without beginning, middle or end, He creates and is the material Cause of the world which has a beginning, middle, and end. For this reason the Tantras and other Sastras call Him Adinatha, . Mahākāla, Paramasiva and Paramabrahman. It is this unlimited, undivided, beginningless, and endless Mahākāla who is imagined to be limited by the Sun, moon and Planets, and, as such, is called by the names of Kāla, Kāṣṭhā, Muhūrta, Yāma, Day, Night, Pakṣa, Month, Season, Half-year, Year, Yuga, Kalpa and so forth. It is He who divides Time into Kāla, Kāṣṭha and so forth, and as Vyasti is called by the name Kāla, and the rest. He is named Paramasiva Mahākāla when creating, preserving and withdrawing the millions of worlds.

Apart from individual name and form, He exists as the Samasti of them and the Endless Supreme Greatness (Paramomahān). Viṣṇu-Purāṇā says that Bhagavān Kāla is without beginning or end. From him appears the limited in creation. Atharvaveda says that Kāla created beings (Prajā); He is Prajāpati. From Kāla self-born Kaśyapa and Tapas. Mahākāla is omniscient since He is all-pervading, dependent on none, and the Atma of all. Kurma-Purana also says that he is the Supreme, imperishable, without beginning or end, all-pervading, independent, the Atma of all who fascinates (Manohara) all minds by His greatness. Kālamādhava cites Viṣṇu-dharmottara as saying that He is called Kāla because of his dissolving (Kalanāt) all beings, and He is Paramesvara because He is Himself without beginning or end. Mahākāla is Himself Nirguņa and Niskriya, but his S'akti makes the Sun and other heavenly lights rise, stay and set.

It is by the Power of the S'akti of Kāla that men and other Jivas are conceived in the womb, are born, attain childhood, boyhood, middle and old age and leave the world on death. In the S'antiparva of Mahabhārata, Vedavyāsa says that it is through Kāla that women bear, that birth and death occur, winter, summer and rains come, and the seed germinates. Brahmā, Viṣṇu and Rudra appear, stay and disappear through the S'akti of Kāla. None can escape Its operation. Visnu-Samhitā says that even those Devas who create and withdraw the world are themselves withdrawn by Kāla. Kāla or time is certainly then the stronger. Mahākāla is called Mahākālī because He is one and the same and not different from His eternal S'akti. It is She who is Mahāvidyā, Mahādevī, Mahāmāyā, and Parabrahmarūpinī. As Ādinātha Mahākāla is the first creator of the world so the S'akti of Mahākāla, the merciful Mahākālī is the Ādiguru of the world. Yogini Tantra says that Mahākālī is the Mother of the world and one with Mahākāla, as is shown in the Ardhanārisvara Mūrti.

It was this Brahmavidyā who (Yoginī-Tantra, 10th Paṭala) at the beginning of this Kalpa was heard as a bodiless voice from the sky by Brahmā, Viṣṇu, and Maheśvara, who were then told to perform Tapasyā for the acquisition of creative and other S'aktis. It was this Aniruddha-saraśvatī who in the Satyayuga appeared in the Heavens before Indra and other proud Devatās in the form of a brilliant Yakṣa, and crushing the pride of the Devas Agni and Vāyu, in the form of all-beautiful Umā, taught Brahmatattva to Indra, the King of the Devas (See Kenopaniṣad 11, 12).

This Kālī again who is Parameștiguru and grants Kaivalya, compassionating the sensuous and short-

lived Jīvas of the terrible Kaliyuga revealed the S'āmbhavī-Vidyā. This, which was taught in the form of conversations between Devī and Īśvara, had been during the three preceding ages kept as concealed as a lady of high family from public gaze. It contained three sets of sixty-four Āgamas each, which revealed the path of Liberation for these Jīvas. Though She is Herself eternal and Saccidānandarūpiņī, She at times out of compassion for Sādhakas assumes forms fitted for their Sādhanā. Similarly the Veda, Āgama and the rest though everlasting portions of the S'abdabrahmarūpiņī are only revealed to Sādhakas at different times in the several Yugas.

When the Mahādevi who is Consciousness (Cinmayi) at the beginning of the Kalpa was pleased by the Tapasyā of Deva Rudra, floating on the Causal Waters, She assumed the Virāt aspect and became thus visible to Him. At that time by the command of Mahādevī the Deva Rudra saw in the Suşumnā millions of universes (Brahmānda) and millions of Brahmās, Visnus and Maheśvaras in them. The Deva, greatly wondering in the Heart-Lotus of Mahādevi, there saw the Murti of Sabdabrahman consisting of Agamas, Nigamas, and other Sastras (See Yogini-Tantra, 9th Pațala). He saw that of that Mūrti, Agama was the Paramatma, the four Vedas with their Angas were the Jīvātmā, the six systems of philosophy (Darśana) were the senses, the Mahāpurāṇas and Upapurāṇas were the gross body, the Smrtis were the hands and other limbs, and all other S'astras were the hairs of that great Body. He also saw the fifty Matrka (Letters) resplendent with Tejas on the edges and petals of Her Heart-Lotus. Within the pericarp of the Lotus of the Virātrūpiņī He saw the Āgamas, brilliant as millions

of suns and moons, replete with all Dharma and Brahmajñāna, powerful to destroy all Māyā, full of all Siddhis and Brahmanirvāṇa. By the grace of Mahākālī he fully mastered the Veda, Vedānta, Purāṇas, Smṛiti and all other Sastra. Later, Brahmā and Viṣṇu received this knowledge of Āgama and Nigama from Him.

In the Satyayuga Brahmā revealed the Smṛtis, Purāṇas and other S'āstra to the Devaṛṣis. In this way Brahmavidyā was promulgated to the world. This therefore is authority to show, that just as Brahman is everlasting, so are the Āgamas and Nigamas which tell of Brahman. Just as in the Satya and other Yugas, only the three twice-born castes, wearing the sacred thread, but not the S'ūdra and other low castes were entitled to worship according to the Veda, so in those three Yugas only Devaṛṣis, Brahmaṛṣis and Rājaṛṣis, who had conquered their passions and knew Advaita doctrine and Brahman, were entitled to the Āgama S'āstra which destroys all sense of difference caused by ignorance and grants knowledge of Advaitatattva.

By Siva's command they kept it as secret in their heart as they would a knowledge of their own mother's illicit love. By Upāsanā they became liberated whilst yet living (Jīvanmukta) and attained to Brahmanirvāṇa. At that time the Upāsanā of the Āgama was unknown to Sādhakas devoted to Karma. For this reason many people nowadays think the Tantra-śāstra to be of recent origin. Probably all know that in the first three Yugas Brāhmaṇa boys, after investiture with the sacred thread, used to learn the Karmakāṇḍa and Jñāna-kāṇḍa of the Veda orally from thir preceptors. The Veda was not then classified or reduced to writing.

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Towards the close of the Dvāparayuga, S'rīkṛṣṇadvaipāyana Maharsi Vedavyāsa divided the Veda into four parts and reduced it to writing. This however does not show that the Veda is a recent production. The Supreme Science (Para vidyā) which is contained in the Agama was also handed down from generation to generation of Gurus in the first three Yugas and is being now similarly transmitted. Towards the end of the Dvaparayuga, and at the beginning of the Kali age, merciful Siva impelled by compassion for humanity bound in the toils of ignorance, divided the Tantraśāstra, which is unlimited knowledge, into three sets of sixty-four parts each, according to the necessity of different Adhikārīs, and then told them to Gaņapati and Kartikeya the two beloved sons of Parvati. They repeated these Tantras to Rsis of Siddhāśramas, and these last, in their turn, told them to their own disciples. Of the Rsis who knew Agama the chief was Dattatreya, an incarnation of Vișnu. At the beginning of the Kalpa the ancient Brahmavidyā contained in the Agama appeared from out the Paramesti-guru who is Mahābrahmavidyā and exists in man's heart unlimited and imperishable. If Sādhanā is done according to the instructions of a Sadguru it becomes visible in the Sādhaka's heart. Upāsanā, in the Vaidik form, predominated in the Satyayuga. In those days Brāhmaņas, and other twice-born castes, impelled by a desire for wealth, progeny and so forth used to worship Indra, Agni, Vāyu, Sūrya, Soma, Varuņa and other Devas presiding over particular S'āktis of Parameśvara in whom all S'aktis reside. But desire-free Brahmarsis and Maharsis did Sādhanā of Brahmavidyā the full and perfect S'akti. And so we see in the tenth Mandala of the Rgveda-Samhitā that Mahādevi appeared in the heart of the daughter of Maharsi Ambhrnī and so told the true nature of Brahmavidyā to Rsis. This is the Devisukta full of Advaitatattva, the Hymn telling of the true nature of Brahma-vidyā in the Veda. In the Treta and other Yugas the Brahmanas and other twice-born devoted to the Karmakanda used to perform Yajñas and so forth, according to the Smrtisastras of Manu and others. But Brahmarsi Vasistha (in Cīnācāra), Rājarsi Viśvāmitra (see Gandharva-Tantra, First Patala), Videharāja Janaka, Bhṛgurāma the son of Jamadagni (see Kālikulasarvasva), Srī Rāmacandra and other high-souled men were worshippers of Brahmavidyā, the full and perfect S'akti. Again in the Dvāparayuga, despite the existence of Vaidik and Smārta cults, the Agnihotra Yajña and other rites used to be performed according to the Puranas. But highsouled S'rikrsna the son of Vāsudeva (see Rādha Tantra, Devi Bhāgavata and Mahābhārata, Anuśāsana Parva, Ch. 14), the five Pandavas namely Yudhisthira and others (Virāţa Parva, Ch. 6), the high-souled Rājarsi Bhīsma, the great Muni Vedavyāsa, high-souled S'ukadeva, Asita, Devala and Brahmarsis such as Durvāsā were worshippers of Mahāvidya the perfect S'akti. Of this the Mahābhārata and other books provide particular proofs. In the present Kaliyuga also the ten S'amskaras such as marriage and so forth of the twiceborn, and the obsequial ceremonies such as S'rāddha are performed according to Vaidik ritual. Smrti governs Candrayana and other matters relating to Asrama and legal affairs such as inheritance. The autumnal Durgapūjā and other Vratas are performed according to the Purānas. But initiation, Upāsanā of Brahman with S'akti and various practices of Yoga are done according to the ritual of the Agama S'astra.

This latter is of three kinds according to the prevalence of the Guṇas namely Tantra, Yāmala and Dāmara. There are in all 192 Āgamas current, namely 64 each in Aśvakrāntā, Rathakrāntā, and Viṣṇukrāntā. Many Tantras were lost in Buddhist and Mahommedan times and the few which still remain with Sādhakas in different parts of the country are not shown by them to any but to their disciples, so that these also are about to be lost. The late Rasika-Mohana-Chattopādhyāya, with great effort and cost, saved some of these and the Englishman Sir John Woodroffe has done the same and I hope yet others will in future be rescued by him.

In the Yogini-Tantra, Isvara says to Devi that the difference between Vedas and Agamas is like that between Jiva and Atma, that is between Jiva covered with Avidyā and Īśvara who is full of Vidyā. Indra and other Devas who used to be worshipped as Isvaras in Yajñas held under the Karma-kānda or Samhitā of the Vedas are, in Tantra-śāstra, worshipped as the Presiding Devatās of the Dikpālinī S'akti of Her who is all S'aktis (Sarvaśakti-svarūpiņi). The three Īśvaras Brahmā, Viṣṇu and Rudra of the Vedas and Purāņas are in Tantra-śāstra the presiding Devatās of the creative, preservative, and dissolving S'aktis of Mahādevī. As such they are worshipped as the supports of the couch of the Mahādevī. She in the Devigitā says that 'Brahmā, Viṣṇu, Rudra, Īśvara, Sadāśiva are the Mahāpreta at my Feet. They are constituted of the five Bhūtas and represent the five different elements of matter.' 'I however' She says 'am unmanifested consciousness (Cit) and in every way beyond them.'

Again the Veda says 'All this is verily Brahman.' Despite this Mahāvākya, various distinctions are made,

such as those of caste, Adhikāra of men and women and so forth. So a male Brāhmana may say Vaidik Mantras but not Brāhmana women. Distinction was again made between objects as between the water of the Ganges and a well. All such distinctions are wholly opposed to the Spirit of the Great Word (Mahāvākya). The Tantra-śāstra says that the supreme Brahman is both subtle and gross. In dependence on the truth of this Mahāvākya Tāntrik Sādhakas purify wine which is 'not to be taken and drunk' according to Veda. Considering it to be as holy as nectar, they offer it into the mouth of Kulakundalini who is Consciousness itself (Citsvarūpini). Again, in accordance with Veda, the Tantra holds food to be sacred and knowing that food is Brahman ordains the offering of it to Mahādevī. This offered food is Mahāprasāda and very holy and rare even for Devas, and whether it be brought by a Candala, or even fallen from the mouth of a dog. The Vedas and Smrti say that the Candala and other low castes are untouchable. On touching them one must bathe, do Aghamarsana and so forth. But the Tantra-S'āstra says that even a Caṇḍālā, who has a knowledge of Kula doctrine and Brahman, is superior to a Brahmana who does not know Brahman. The Tantra-S'āstra again says that during the Cakra all castes are equal. Since all are children of the one Mother of the World, no distinctions should be made at the time of worshipping Her. It is on this Tantrik authority that no caste distinctions are observed in the matter of eating and so forth in the Virajākṣetra of S'rī S'rī Vimalā Devī. The Veda again prohibits the performance of Yajña or worship after the taking of food. Tantra-S'āstra however says that one should not worship Kalika whilst suffering from hunger or thirst; otherwise She

becomes angry. That is since S'iva and Jīva are really one it is futile to worship the Paramatma saying 'I offer Naivedya' when the Jiva, who is one with It, is in want of food and drink. Smrti again, which explains Veda ordains that the S'alagrama stone which represents Nārāyana should not be touched or worshipped by any but Brāhmanas. On the other hand, the Tantra-S'āstra ordains that the Banalinga representation of the Brahman may be touched and worshipped not only by Brāhmaņas but by S'ūdras, Caņdālas and women. In fact the Karmakānda of Veda contains many such ordinances opposed to Brahman-knowledge. For this reason Bhagavān S'rīkṛṣṇa has said in the Gītā that the Vedas are concerned with objects constituted of the three Gunas (Trigunavisaya) and bids Arjuna to free himself of the Gunas. He says the Veda contains the Karmakanda but that he who seeks the Brahman-state above the Gunas should abandon the Karmakanda and perform Sādhanā according to S'āstra by which Liberation is gained. In spite however of differences in worship and practice both Veda and Tantra S'āstras are one in holding that there can be no Liberation without Tattvajñāna. In the Nirvāņa-Tantra S'iva says 'Oh Devi, there is no Liberation without Tattvajñana.' According to Veda, a Sadhaka, in order to become sit for Nirvāṇa, must have first accomplished the fourfold Sādhanā. He must have acquired the faith that Brahman is alone everlasting, and have no desire for happiness either on earth or in heaven. He must possess the six virtues, S'ama, Dama and so forth, and must long for Liberation. He then discusses (Vicāra) and ponders on the Mahāvākya 'That thou art' (Tat tvam asi), and thus realizing the unity of Paramatma and Jīvātmā, attains the knowledge 'He I am' (So'ham).

In Tantrik Upasana the Inanakanda is mingled with the Karmakānda. The Agama teaches the ignorant Paśu, steeped in dualism, Vīrabhāva Sādhanā in which dualism and nondualism are mingled. It thus endeavours to raise them to the divine state of Jivanmuktas, the state of pure Monism. Manu says 'Know dualists to be Pasus. Non-dualists are Brāhmanas.' Rudrayāmala says that Vīrabhāva is revealed for the development of Jñāna. After perfecting Jñāna and attainment of Brahmasiddhi, the Sādhaka becomes Devatā in a pure state of Sattva. The Vedānta and philosophic S'astras are replete with instructions and arguments touching non-dualism. But they do not indicate the path by which one can be in actual practice non-dualistic. For this reason we see Vedantic Pandits deeming it unclean to touch a low caste man such as a S'ūdra. They also observe endless distinctions as to what should or should not be eaten, and what should and should not be offered to Devatā. Tantra - S'āstra however says that non-dualistic Bhāva (Bhāvādvaita) should be accompanied by non-dualistic action (Kriyadvaita). The Yogavāsistha (Rāmāyaņa) says that to the Muni who realizes non-dualism (Advaita) in Bhāva, in Kriyā, and in objects (Dravya), in all these three matters, the world seems but a dream.

According to the instruction of Tantra-S'āstra the Sādhaka rises in the early hours of the morning, and sitting on his bed, meditates as follows: 'I am the Devi and none other. I am that Brahman who knows not grief. I am a form of Being-Consciousness-Bliss, Whose true nature is eternal Liberation.' Again at noon sitting at worship he does Bhūtaśuddhi, and therein merging the 24 Tattvas beginning with earth in Paramātmā and thinking of the Paramātmā and Jīvātmā as one he

meditates: 'He I am.' Gandharva-Tantra says that, after due obeisance to the Guru, the wise Sādhaka should think 'He I am' and thus unite Jivatma and Paramātmā. In all Sthūla-Dhyāna of Mahāvidyās, forming part of daily worship, Tantra-S'āstra everywhere enjoins meditation on the Mahadevi as not different from, but one with, the Sādhaka's Ātmā. The Kali-Tantra says that, after meditating as enjoined, the Sādhaka should worship the Devī as Ātmā. 'He I am' (So'ham). Kubjika-Tantra says that the Sādhaka should think of his Atmā as one with Her. Nīla-Tantra in the Dhyāna of Tārā says that meditation should be done on one's own Atma as one with the Saviour-goddess (Tārini). In Gandharva-Tantra Mahādevī says, as regards the Dhyāna of Tripurasundari that the Man who meditates on the unattached, attributeless, and pure Ātmā which is Tripurā as one with, and not different from, his own Atma becomes himself Her (Tanmaya). One should become Her by ever thinking 'She I am' (Sā'ham). Again in the Kālīkula-sarvasva S'iva says that whoever meditates on the Guru and recites the Hymn of the spouse of S'iva and thinks of Kālikā's Ātmā as one with his own Ātmā S'rī Sadāsiva. Similarly Kulārnava Tantra says 'The body is the temple of Devata and the Jiva is Deva Sadaśiva.' Let the Sādhaka give up his ignorance as the offering (Nirmalya, which is thrown away) and worship with the thought and feeling 'He I am.' It is not only at times of worship and so forth that the Sādhaka is enjoined to meditate on Her who is Paramātmā one with his own Atma. S'iva as teaches that our thought and feeling should be nondualistic in all that we do, in eating, in walking and so forth. Hence in the Gandharva-Tantra Siva says 'I am

both the Deva and the food offered to Him, the flower and perfume and all else. I am the Deva. There is none other than Me. It is I who worship the Deva and I am also Deva of Devas.' Again it is ordained that at the time of taking Kāraņa (wine) and the rest they should be offered to the Fire of Consciousness in one's own heart, uttering the Mantra, and thinking that Kula-Kundalini extends to the tip of his tongue, let the Sādhaka say: 'The liquid shines. I am the Light. I am Brahman. She I am. I offer Ahuti to my own Self Svāhā.' He who does Sādhanā of the Mahāvidyā in Virācāra with such Advaitabhāva attains by Her Grace to Divyabhava, and with the thought 'I am Brahman' becomes liberated whilst living, and on death is one with Mahādevi. In the Devigitā S'ri S'ri Devi says 'He becomes Myself because both are one.' Again the Mahanirvana-Tantra enjoins a similar non-dualistic feeling in the Mantra to be said when taking the Dravya (wine). The ladle is Brahman, the offering is Brahman, the fire is Brahman, the offering is made by Brahman and to Brahman he goes who places all his actions in Brahman.'

Saccidananda Mahāvidyā, in undistinguishable union of S'iva and S'akti, can alone be worshipped with such non-dualism of feeling. Although Tāntrik worshippers are divided into five communities namely S'ākta, S'aiva, Vaiṣṇava, Gāṇapatya and Saura the first alone are all Dvijas since all worshippers of Sāvitrī (Gāyatrī) the Mother of the Veda belong to the S'ākta community. The Mātṛkābheda-Tantra says 'Sāvitrī the Mother of the Veda was born of the sweat of Kālī's body. That Devī grants the threefold fruit and is S'akti of Brahman.' Sādhakas belonging to the other four communities worship their respective male Devatās

associating with them their Saktis. Thus the Saivas worship Siva under the names Umā-Maheśvara, Siva-Durgā, Kālī Samkara, Arddhanārīśvara and so forth. The Vaisnavas worship Visnu under the names, Rādhā-Kṛṣṇa, Lakṣmi-Nārāyaṇa, Sitā-Rāma, Sri-Hari and so forth. In the Nirvana-Tantra S'ri Kṛṣṇa says 'To those who do Japa of Rādhā first and then Kṛṣṇa to such I, of a surety, grant a happy lot even now and here.' By uttering the name Sitā-Rāma (Sitā coming first) one utters the Tara of Mahadevi, and for this reason it is also called Tāraka-Brahma. The Sauras perform their worship with the Mantra 'Obeisance to S'rī Sūrya accompanied by the S'akti who reveals.' Moreover the Māyā Bija (Hrim), which is the pranava of Devi, is added to the Mulamantra by every sect. This clearly shows that all these five sects are directly or indirectly worshippers of the Brahman who is S'iva-S'akti (S'ivasaktyātmaka) both in his Nirguna and Saguna aspects. Kaivalyopanisad says 'By meditation on the three-eyed, blue-throated serene Lord (Prabhu)Parameśvara, who is without beginning, middle and end, who is one and pervades all things, who is wonderful, Cidananda Itself, accompanied by Umā, the Muni goes to the Source of all being (Bhūtayoni) to the Witness of all, who is beyond all darkness.' Hence in the Tantra-S'āstra, S'iva has said that the S'iva-śakti-Tattva is the cause of Tattvajñāna and therefore Japa should be done by a Mantra in which they are united. That is one attains Tattvajñāna, which is liberation, by worshipping Brahman as Mother and Father. All Mantras being composed of S'iva and S'akti one should meditate on S'iva-S'akti as being one. In the Tantra S'āstra also S'iva has said that there is no difference between them who are inseparably connected (Avinābhāvasambandha).

He who is Siva is also Sakti and She who is Sakti also S'iva. Fatherhood and Motherhood merely distinctions of name. In reality they stand for one and the same thing. The Tantra S'astra again says that S'akti, Maheśvara, Brahman all denote the same Being. Male, female, neuter are verbal and not real distinctions. S'akti, Mahesvara, Brahman; all three denote the one eternal Mahāvidyā who is Saccidānanda. Although the Mahāvidyā is in truth Nirguna and eternal, She assumes various Māyik forms, varying according to the Gunas, for the fruition of the desires of Sādhakas. It is said in Candi that She ever appears to fulfil the purposes of Devas, and at such times She, who is Truth eternal, is commonly said to be generated. In the Devyāgama it is said; 'Mahāmāyā who is Cidrūpā and Parabrahmasvarūpiņī assumes by Her grace towards Sādhakas various forms.' We may meditate on Mahādevī as either female or male, for these terms may be attributed to any gross body. They cannot however be attributed to Her in so far as She is Saccidānanda. Sādhakas of S'akti worship Brahman as Mother, for in the world the mother-aspect alone of Her who is Brahman is fully manifested. In the Yāmala, S'iva says:- 'Devī may, My Beloved, be thought of as female or male, or the Saccidanandarupini may be thought of as Niskala-Brahman. But in truth She is neither a female, male, neuter being, nor an inanimate thing. But like the term Kalpavalli (a word in feminine gender denoting tree) feminine terms are attributed to Her.'

In fact the main cause of the birth and nourishment of men and animals is their respective mothers. Their fathers are merely helpers (Sahakārī). Every Jīva on issuing from his mother's womb, lives on her

milk, and receives his first initiation with the Mantra 'Mā' (Mother). The first preceptor (Ādiguru) of every man is his mother. She is his visible Devatā. His first lessons are learnt of her. It is the mark also of the Earth to generate and nourish all Jīvas, like a mother, by producing for them all kinds of fruits and grains and holding them in her bosom. Hence we are not wrong in saying that the world is full of the Mother.

In mathematics zero has no value and is merely an empty formless (Nirākāra) thing, indicative of infinity until it is joined to an integer. But when joined to the figure 1 it converts it into 10. Similarly when She who · is formless Brahman is joined to Her own Prakrti, consisting of the three Gunas, spoken of in S'ruti as 'the unborn one, red, black, and white,' then She assumes for the fruition of the Sādhaka's desires ten different forms (Daśamahāvidyā) whose variety is due to difference in the proportions of the three Gunas. There are the ten Mahāvidyās who are S'iva S'akti (S'ivasaktimayi). These ten forms are Kālī and Tārā, the Mahāvidyā Sodaśi, Bhuvaneśvari, Bhairavi, Cinnamastā, Dhūmāvatī, the Vidyā Bagalā, the Siddhavidyā Mātangī, and Kamalā. Some Tantras mention eighteen Mahāvidyās, but these are forms of the ten with slight variations. Of the ten Mahāvidyās, Kālī is S'uddha-sattva-guņapradhānā, Nirvikara, Nirguņa-brahma-svarūpa-prakā śikā. It is this primordial form which alone directly gives Kaivalya. In Yogini-Tantra Devi says 'Now see my form (Rūpa) which is Brahmānanda and supreme. Listen, this form is the supreme state (Paramadhama) in the form of Kālī. There is no Brahman-form higher than this.' In Kāmadhenu-Tantra S'iva says 'In the void is Kālī who grants Kaivalya'. Tārā is Sattva-guņātmikā and Tattva-vidyādāyini; Şodaśi (Mahātripurasundari), Bhuvanėśvarī and Cinnamastā are Rajahpradhānā and Sattva-guṇātmikā and hence they grant Gauṇamukti in the form of Heaven (Svarga), Aiśvarya and so forth. The forms of Dhūmāvatī, Bagalā, Mātaṅgī and Kamalā are Tamah-pradhāna and hence their Sādhanā is done in Ṣatkarma, such as causing death to others and so forth. In short all the forms of Mahādevī give Enjoyment and Liberation directly or indirectly.

The forms of the Mahāvidya are divided into two groups namely the Kālīkula and S'rikula. So Niruttara-Tantra says that 'Kālī, Tārā, Raktakālī, Bhuvanā, Mardinī, Triputā, Tvaritā, Durgā and Vidyā Pratyangīrā belong to the Kālīkula. And to the S'rīkula belong Sundarī, Bhairavī, Bālā, Bagalā, Kamalā, Dhūmāvati, Mātangī, Vidyā, Svapnāvatī and Mahāvidyā Madhumatī. Of all the Siddhavidyās Dakṣinā is, O my beloved, the Cause (Prakṛti).'

Kālī-kula is for the worship of Jñānis in Divya and Virabhāva, and S'rī-kula is for the worship of Karmins in Divya, Vira and Paśu-Bhāvas. The Tantra-S'āstra gives an account of the Mantras, Yantras, mode of worship and so forth for all the ten or eighteen Mahavidyās. But almost all Tāntrik writings hymn the greatness of, and give the highest place to, Kālikā the first Mahāvidyā for the others are but different forms of Brahmarupini Kālikā. The Nigama-Kalpataru says 'Of all castes the Brahmana is the highest. Amongst all Sādhakas the S'ākta is the highest. Of S'āktas he is the chief who does Japa of the Kālīmantra.' Picchilā-Tantra also says 'of all the Mantras of the Devas that of Kālikā is the best. Even the vilest can become Jivanmukta simply through this Mantra.' In Yogini-Tantra, S'iva says 'This Vidyā Kālikā is Mahā-Brahma

Vidyā, through whom even the worst may attain Nirvāņa. Even Brahmā, Viṣṇu, and Maheśvara are her worshippers. She who is Kāli the supreme Vidyā, is Tara also. The notion of a difference between them has given rise to various Mantras.' Again the Kāmākhyā-Tantra says 'Oh Parameśvari, seven lakhs of Mahāvidyās remain hidden. Of them all Sodaśi is said to be the most sublime. But Oh Devi, the Mother of the world, Kālikā is the mother even of Her.' Niruttara Tantra says 'Without knowledge of S'akti, Oh Devi, there is no nirvāņa. That S'akti is Dakṣiṇa Kālī who is the own form of all Vidyās (Sarvavidyārūpiṇī).' The Yāmala again says 'As is Kālī so is Tārā and so are Cinnā and Kullukā. Oh Devi, thou, who art the supreme Kālikā, art also the Mūrti which is composed of these four. In the Vaidik system Sagnika (fire-maintaining) Brāhmaņas achieved their ends by the offering of oblations to the seven lolling tongues of fire named Kālī, Karālī, Manojavā, Sulohitā, Sudhūmravarņā, Sphulingini and Devi Visvaruci' (1st Saptaka, 2nd Khanda, 4th Sütra).1

Another important characteristic of the Tantra-S'astra remains to be mentioned. Although this Scripture is very liberal in matters of practice and worship and does not recognize distinctions of caste and so forth, it has yet repeatedly, enjoined Sādhakas to keep this Ācāra hidden from ignorant Pasus. Of Kaulas it says that 'they are at heart S'āktas, outwardly S'aivas, and in gatherings Vaiṣṇavas.' It also contains injunctions such as that the teaching should be kept as secret as one would the knowledge of one's mother's illicit love, and that if it is given out the Sādhaka's purpose is frustrated and so forth. In the Gandharva-Tantra,

<sup>1</sup> See Mundakopanisad, 1-2-4.

Siva says that only such men as are without dualism, have controlled their passions and are devoted to Brahman are entitled to this S'astra. 'He alone is entitled, who is a believer, pure, self-controlled, without dualism who lives in Brahman, speaks of Brahman, is devoted to Brahman, takes refuge in Brahman, who is free from all feeling of enmity against others, and who is ever engaged in doing good to all beings. Others are not true Sādhakas (Brahmasādhaka). It should not be told to Pasus, to those who are insincere, or to men of shallow knowledge.' For this reason Siva has used symbols in the teaching of all Dhyanas, Mantras, Yantras, and modes of Sādhanā of Devas and Devis. The meaning of these symbols is not known to any but the Sadguru. Hence the secret mysteries are unintelligible even to the learned without the grace of the Guru. the Kulārņava-Tantra, Siva says 'There are many Gurus who know the Veda, the Sastras and so forth. But, Oh Devi, rare is the Guru who knows the meaning of the supreme Tattva.' Hence in order to know the true meaning of the Dhyanas and so forth, there is no other means than to seek refuge with the Guru who knows the meaning of all Agamas.

It is owing to ignorance of the true nature of Devatā that even Brahmavidyā, who is subtler than the most subtle and Consciousness Itself, seems to be a gross thing. Even learned men do not shrink from saying that this Brahmamayī, whose desires are fully realized (Pūrṇakāmā) is fond of offerings of blood, flesh and so forth. In the Jñānasaṁkalinī-Tantra, S'iva says, 'Agni is the Deva of the twice-born. The Devatā of Munis is in their hearts. Men of small intelligence worship images. To the wise, Devatā is everywhere.' That is Karmin Brāhmaṇas worship

Agni as Isvara, Yogis see the Devatā in their own hearts, men of small intelligence (that is compared with the others) worship the Devata in images, and highsouled seers of the Tattva see Brahman everywhere. In fact much as a teacher shows his little students, small globes and maps, in order to make them understand the nature of the great earth, so Gurus counsel Sadhakas of no great intelligence and of inferior Adhikāra to meditate on Sthūla forms in images and pictures so that their wandering minds may be rested, and they may learn the true aspects of Devata. Unfortunately however, ignorant men consider the Sthula form to be the true aspect of the Devata. In the Kulārņava-Tantra, Siva says that some meditate on the Sthula to still the mind, which, when so stilled, can fix itself on the Sūkṣma. The Sādhaka should first learn from the Guru what quality or action each limb of the image represents, and should then practise meditation on the subtle, otherwise the gross form will itself, become for him mere earth or stone. In Kubjikā-Tantra S'iva says 'Oh Lady of Maheśa. One should meditate on the Formless (here used in the sense as opposed to forms of images, etc.) along with the form. It is by constant practice, Oh Devi, that one realizes the formless.'

Hence Sādhakas who desire Liberation should always think of the Svarūpatāttva of Brahmavidyā-Kālikā. Of this Svarūpa the Devī says in Mahābhāgavata: 'Those who long for Liberation should, in order to gain freedom from the bonds of the body, meditate on that aspect (Rūpa) of Mine which is the supreme Light (Jyotih), Sūkṣma, and Niṣkala, Nirguṇa, the all-pervading, unbeginning, non-dual sole Cause

which is Saccidananda Itself. This is the Svarupa of the Devi which is beyond all mind and speech.'

The Mārkaņdeya-Purāņa says, 'The Mahāmāyā is Niskalā, Nirguņā, endless, undecaying, unthinkable, formless and both eternal (Nitya) and transient (Anityā)'; that is, Mahāmāyā Kālikā is free from Kalā (Māyā) and free from Guņas, without end, imperishable, eternal, and not transient as is the world (Jagat), formless, and hence, as such, is not the object of meditation. In the Kūrma-Purāņa, Viṣṇu in the form of a tortoise says that the Supreme Devi is Nirguṇā, pure, white, stainless, free from all duality and realizable by the Atmā only. This state of Hers is attainable only by Jñāna. In the Kāmadā-Tantra Siva says 'That eternal Kālī who is supreme Brahman is one without a second either male or female. She has neither form, Adhāra, or Upādhi. She is sinless and imperishable Saccidananda, the Great Brahman.' She who is eternal Brahman has neither appearance (Āvirbhāva), nor disappearance (Tirobhāva), and being all-pervading, She cannot be said, like other Devas and Devis, to reside in any particular Loka. Thus Brahmā resides in Brahmaloka, Vișņu in Vișņuloka, Rudra in Kailasa and S'rī Kṛṣṇa in Goloka, but Mahādevī is always and everywhere equally present; though for the fulfilment of the desires of Sādhakas, She appears in particular forms in their minds and hearts. It is clear therefore that her Sthula aspect is Māyā-made (Māyāmaya) and transient (Anitya). For this reason Siva, in the Gandharva-Tantra, says, 'That aspect (Rūpa) of the Devi which is the Supreme Bliss and the Great Cause of the worlds neither appears nor disappears'. In the Kulārņava-Tantra, Siva says 'It neither rises nor sets, nor grows nor decays; It shines

Itself and makes others shine without any help. This aspect is without condition (Anavasthā) and is being only (Sattāmātrā) and unknowable to the senses (Agocara).' That is, the Svarūpa aspect of the Māhādevī who is Supreme Bliss is the root-cause of this world of three Guṇas. This aspect has no appearance or disappearance and no growth or decay. 'It is self-manifest and manifests all other objects. It is beyond the states of waking, dreams, and sleep. It is unattainable by speech and mind and is Being itself.'

In fact just as fire which, though pervading all objects, does not show its power of burning and lighting, and cannot be put to use for cooking and so forth, until it has been generated by the friction of two objects, so although the Cinmayi is all-pervading, She does not become visible nor does She grant one's desire without the action of Sādhanā. Again just as the Sun, itself motionless in the distant Heavens, by its rays draws moisture from the earth, so the Mahādevī, who is the abode of all S'aktis, though in Herself changeless (Nirvikārā) creates (and the like) the world by means of the eight S'aktis, Brahmāṇi, Vaiṣṇavi, Māheśvarī and other Devatās, presiding as her creative and other S'aktis. For this reason in the Yantra of Mahādevī Kālikā (see Kālikopaniṣad) the Sādhaka worships the fifteen S'aktis, Kālī and others in the fifteen corners, the eight S'aktis Brāhmī and others on the eight petals, the eight Bhairavas and Vatukas Asitanga and the rest at the edges of the eight petals, the four Devatās, Viṣṇu and others, at the four corners of the Yantra, and the ten Dikpālas, Indra and others, in the ten directions as being the rays of Kālikā who is Herself a mass of pure light (Tejoghana). The Mahādevī is worshipped as the

Mūrti consisting of S'iva-S'aktī (S'ivasaktimaya) in the Bindu at the centre of the Yantra.

Although the Agama-Sastra, which grants Advaitabhāva and educes Tattva jñāna, has been revealed by all-merciful S'rī S'rī Bhairava and Bhairavī, it is still unknown to a mass of people. Many in fact to-day despise the Tantra because it contains Virācāra and Kulācāra, and some even refuse to admit that it is a Dharmaśāstra at all. If they had read the Tantra-S'astra intelligently and learned its principles from Sadhakas truly versed in it, they would have realized how mistaken were their notions of it and, instead of despising it, would certainly have admitted that this S'astra is the only means of Liberation for the undisciplined, weakminded and short-lived. Seeing that wine, flesh, fish are consumed and sexual intercourse takes place in the world at large I am myself unable to understand why many people should shudder at the Sādhanā of Pañca-makāra to be found in the Tantra-S'astra. Do these acts become blameable only if made a part of worship (Upāsanā)?

All know that ghee which nourishes and promotes longevity causes serious stomach-disease and even death if taken in too large quantities, whilst snake-poison, which kills, will yet cure and lengthen the life of a dying delirious man, if it be purified and given under suitable conditions with a cold bath, a diet of whey, and so forth. Similarly the Great Physician (Vaidyanātha) Himself has prescribed the Mantra of Ādyāśakti possessed of all S'aktis, and the invigorating Pañcamakāra as Sādhanā suitable for the cure of the malady of Existence (Bhavaroga) of the sinful Jīvas of this dark Kali age, and as a means whereby they may attain the supreme state full of eternal bliss, imperishable and

immortal. All classes of physicians prescribe the use of wine, fish and flesh in measured quantities for the acquisition of strength by patients who are weak and have a low vitality. On that account the medical science does not deserve to be hated. Similarly the Tantra-S'astra does not deserve to be blamed for prescribing the Pancha-makara for the Liberation of Jivas suffering from the disease of worldly existence. S'iva has nowhere said that Sādhakas of S'akti should always drink wine, always slaughter animals and eat their flesh and always enjoy woman, and that thus they will attain Liberation. On the contrary, He has counselled various means for checking excesses in these matters, and He has in particular controlled licence by making these acts part of the worship of Isvara. It is the degraded conduct of a number of great Pasus who pretend to be Sadhakas which is the cause of the public dislike for, and hatred of, the Tantra-S'āstra. In the Mahānirvāņa-Tantra S'rī Sadāśiva says 'Wine is Tārā the Saviour in liquid form (Dravamayi). It saves Jivas, destroying dangers and disease, and grants both Enjoyment and Liberation. But wine if drunk in contravention of rule (Vidhi), destroys the intelligence, reputation, wealth and life of men. Even a Kaula who has received Abhiseka an hundred times is to be deemed a Pasu and without the pale of Kuladharma if he is addicted to excessive drinking.' In the Kulārņava, Siva says 'Oh My Beloved, he who kills animals for self-satisfaction in contravention of S'astric ordinance (Avidhanena) will dwell in a terrible Hell for as many days as there are hairs on the body of the animal.' These utterances of S'iva clearly show that He has nowhere ordained the free use of Pañca-makara by people in general. He has ordained Virācāra or Kulācāra only for Sādhakas of the Nivrtti path who long for Liberation. Such Sādhakas, free from duality (Nirvikalpa) as they are, wish to see the Saccidananda aspect of the Mahadevi, and S'iva has prescribed the Pañca-makāra to enable them to realize the Ananda aspect. Just as a man who knows not sweetness is given sugar or honey to eat, so the Sādhaka is made to taste the fleeting objective (Viṣaya) bliss (Ānanda) of Pañca-makāra so that, thus controlling his six enemies for the time being, he may have a notion of the Eternal Brahman-bliss (Brahmananda). This momentary taste of eternal Brahmanbliss makes the Liberation-desiring Sādhaka eager for and industrious to gain it. But after the attainment of this natural (Sahaja) Brahma-bliss he no more longs for the five Makāras and becomes gradually devoted to Divyācāra. If a Sādhaka takes wine in a limited way, after purification, the out-going of his senses is weakened, and the mind or inner sense is stilled so that he is thus fitted for Sūksma-Dhyāna. For this reason wine is called cause (Kāraņa). In the Kulārņava-Tantra, S'iva says, 'Ananda is the Self (Rūpa) of Brahman and that exists in the body. Wine is its revealer and is hence drunk by Yogis. Wine and flesh are taken with Brahma-iñana for the satisfaction of all Devas, and whoever partakes of them for self-gratification is a sinner.' That is Sādhakas do Sādhanā with Pañcamakāra for the satisfaction of the Devatās whom they worship and the development of Brahmajñana in their hearts; but whoever takes them for his own enjoyment is doomed to a terrible hell as a great sinner. S'iva has also said in the Kulārņava, 'One reaches heaven by the very things which may lead to Hell.' The fifth Makara, that is, sexual intercourse, is the root-cause of the creation of the world of Jivas. All

Jīvas, be they Devatās, men, beasts, birds, fish, insects or flies, are produced by the sexual union of their respective parents. In this world every male is an individualised (Vyastibhūta) aspect of S'iva, the Ādipuruṣa, and Candi says, 'all females in all the worlds' are part of the Mahāśakti. The Kūrma Purāṇa says, 'The Mahādevī is Herself One, present in many parts or divisions (Anekavibhāgastha), beyond Māyā, absolutely pure, Mahāmāyā, Īśvarī, eternal, stainless (Nirañjana), ancient, consciousness (Cinmayi, the First Purusa (Ādipurusa) of all Purusas.' The Gandharva-Tantra says, 'The male form (Pumso rupam) the female form, and any other good form-all this is undoubtedly Her supreme form (Paramam rūpam).' One Brahman, becoming dual appears as S'iva and S'akti, and that aspect in which there is union of S'iva and S'akti is the true aspect of Saccidananda Brahman. It is from this aspect of Blissful (Anandamaya) union that the world is created, and for that reason men and all other creatures ever seek happiness. The Bliss of the reproductive power of males and females manifests in their bodies only at the time of sexual union. At this time ignorant men remain intent only on gratifying their passion, but Sādhakas, possessed of the knowledge of Kula, then meditate on the Yoga-blissful (Yogananda) form (Murti) of Siva and Sakti present in the hearts of males and females and, calling to mind the meaning (Artha) of the Mantra of their Istadevata, do Japa of it. In the Kālīkulasarvasva, S'ri Sadāśiva says, 'By doing Japa of Mantra and by adoration of Bhagavati, the consort of Siva, at times of sexual union, a man becomes, like S'uka, free from all sins.' In another place He says, 'The consort of Siva should be worshipped by becoming Siva.' True Sakti-sadhana

consists in considering all girls and women, old and young, and of all castes, as the visible forms of one's own Işṭadevatā and (according to one's means) worshipping them with clothes, ornaments and so forth; or bowing to them as mothers with the Istamantra in mind and not treating them with neglect or contempt under any circumstance. In the Kaulāvali-Tantra, Siva says, 'One should make obeisance on seeing a young woman of a Kaula family. One should bow to any female, be she a young girl, or flushed with youth, or be she old, be she beautiful or ugly, good, or wicked. One should never deceive, speak ill of, or do ill to, a woman and one. should never strike her. All such acts prevent the attainment of Siddhi.'

At the present time a measured use of wine, flesh and so forth and a thorough respect for woman as for the Devatā are particularly seen in the civilized society of the West. Satisfied at this, the Mahādevī, who is the Queen of Queens, has granted to the people of the West the light of science and sovereignty over the whole world. S'rimat Ādinātha Mahākāla has, in the 'Karpūrādi Stotra' called the Svarūpa-Stotra, briefly described the Mantra, Yantra, Dhyāna and Sādhanā of S'rimati Dakṣiṇa-Kālika who is Parabrahman (Parabrahmarūpiṇi). This Supreme Tattva is hard to attain even by such Iśvaras as Brahmā, Viṣṇu and Rudra. Mahākāla Himself says, 'Neither Dhātā nor Iśa nor Hari knows Thy Supreme Tattva.'

However, in accordance with the teaching of my Paramaguru, Mahāmahopādhyāya and most worshipful Rāmānanda Svāmi Siddhāntapañcānana, the crestgem of Tāntrikas, now gathered to the feet of Siva, I write this Svarūpa commentary under the name of

'Vimalānandadāyini,' of this Karpūrādi Stotra, in consonance with the views of Tantra and other Sastras.

### PRAYER

### AT THE FEET OF S'RÎ S'RÎ KĀLIKĀ

May the Mahā Devī who is called Kālikā,
Because She is without beginning or end,
Whose Body is imagined to be blue of colour,
Because like the blue sky She pervades the World,
And because She is Cidghanā <sup>1</sup> Sattvaguṇamayī
Who is imagined to be black,
Because She is colourless and above the coloured

Because She is colourless and above the coloured Gunas,

Whose hair is dishevelled (Muktakeśī)

Because though Herself changeless She binds infinite numbers of Jivas by bonds of Māyā, symbolized by Her dishevelled hair and because She makes liberated (Mukta) Brahmā, Viṣṇu and Maheśvara who are Keśa,<sup>2</sup>

<sup>&</sup>lt;sup>1</sup> This is a play on the word Ghana which means mass and black or dark blue cloud. Cidghana is massive, compact, unmixed, pure Consciousness (Cit). Again She is Nirguna and stainless but is also Meghāngī (cloud-bodied) because through Adhyāsa of the three Gunas She appears varicoloured just as a cloud in itself colourless appears white, blue, and so forth by contact with the sun's rays. So Devī-Purāṇa says, 'Just as the uniform cloud appears as of many colours, so does She too through the instrumentality of the Gunas.'

<sup>&</sup>lt;sup>2</sup> Keśa=K+A+Iśa. And K=Brahmā, A=Viṣṇu' and Iśa=Rudra. The Niruttara-Tantra says, 'Kālī who is Aniruddhasarasvatī, is the great desire-granting tree, the sole Cause of Enjoyment and Liberation for Brahmā, Viṣṇu and Maheśa.'

Who is imagined as having the Sun, Moon and Fire as Her three eyes,

Because as the Virat, the Witness of the world past, present and future She sees everything,

Who is pictured as wearing the dead bodies of two boys as Her ear-ornaments,

Because as said in Agama and Nigama the childlike and unperturbed (Nirvikāra) Sādhaka is very dear to Her, who being the sole Creatrix, Preserver and Destructress of infinite millions of Worlds, has on Her Body the mark of the Yoni signifying creation, full and high breasts denoting preservation, and a terrible visage signifying the withdrawal of all things,

Who is said to have large teeth, and a lolling tongue and to hold in Her hand a cup made of human skull,

Because the Cinmayi Mahādevi drinks the wine of delusion arising from the Tamas Guṇa of Her Sādhaka by means of Sattva-pradhāna rajoguṇa, 1

Who is pictured as wearing a garland of severed heads, Because She is Sabdabrahman (Sabdabrahmarūpinī) and the heads are the fifty letters,

Whose upper and lower right hands are seen to be making the Abhaya and Vara Mudrās,

Because She both destroys the dangers, and grants the desires of Sakāma-Sādhakās,

Tongue stands for the red Rajo-Guṇa and Delusion is the Tamo-Guna. The meaning is, the Mahāvidya is represented with a lolling tongue because She first destroys the Sādhaka's Tamo-Guṇa by increasing his Rajo-Guṇa, and large teeth because by increasing his Sattva Guṇa and suppressing his Rajo-Guṇa She grants him the state of Nirguṇa-Brahman. In the Dhyānā of Tārā it is said, 'Ugratārā Herself destroys the Jādya (unconscious nature) of the three worlds by putting it in her skull-cup.'

Whose upper left hand is depicted as wielding a sword, Because She severs the bonds of illusion for the Niskāma-Sādhaka,

Whose lower left hand is seen to hold a human head,

Because She grants him Tattvajñāna,

Who is called Digambari (space-clad)

Because being Brahman (Brahmarūpinī) She is free from the covering of Māyā<sup>1</sup> and unconcerned (Nirvikāra),<sup>2</sup>

Who is pictured as having a waist-chain of human hands, Because hands are the principal instrument of work (Karma) and at the close of a Kalpa all Jīvas with their Karmas are merged in the Avidyā Sakti of Mahāmāyā,

Who is seen standing on the breast of corpse-like Siva, Because the Supreme State (Paramapada) and Svarūpāvasthā or Mahādevī (one with Siva) is Nirguṇa and changeless (Nirvikāra).

Who is seen in Viparīta-maithuna 3 with Mahākāla,

Because at the beginning of a Kalpa She who is ever blissful (Nityānandamayī), and being united with S'iva, feels pleasure in the work of creation which She effects by bringing the changeless Paraśiva under Her dominion (Vaśībhūta),

Who is again said to live in the cremation ground, Because when at the end of a Kalpa all things in the universe from Brahmā to a blade of grass are

<sup>&</sup>lt;sup>1</sup> In the eighteenth century work of Kamalākānta called Sādhakaranjana it is said: 'Of the Nirākāra-Brahman, understand, Māyā to be the Ākāra' (Nirākāra brahmer ākāra dekha Māyā). The S'ūnya has no form until encircled by Māyā.

<sup>&</sup>lt;sup>2</sup> Vikāra is also 'change'. She is then in Her changeless aspect.

<sup>&</sup>lt;sup>3</sup> Coition in which the woman assumes the dominant role. S'akti is active and S'iva is the passive principle.

dissolved in Mahākāla, She is in and one with that Mahākāla, who may be thus compared to a cremation ground, and because at the death of Jīvas She exists as the individual (Vyaṣti) Jīvātmā in the burning ground,

Whose Yantra for worship is composed of a circle symbolizing Māyā, an eight-petalled lotus denoting the eightfold Prakṛti, three Pentagons representing the fifteen Avayavas and a Bindu denoting Siva-S'akti,

Because She is, as Paramātmā, in the gross and subtle bodies consisting of the three Gunas and twentyfour Tattvas,

Whose Bija 'Krim', the Queen of Mantras is pure Sattva Guṇa, and consciousness (Caitanyamayi) and grants both Enjoyment and Liberation,

Who is worshipped as Dakşinā because She alone grants the full fruits of all forms of Upāsanā and Yajña.

May She, this Mahādevi, who is Saccidānandarūpiņī and forgiveness itself, pardon all offences committed by me in the explanation of this Her Hymn.

S'ambhu with His five mouths is unable to relate Thy qualities.

Pardon all my childishness. Be propitious.

Guard my life, guard my repute and guard my wife, sons and wealth.

And at death grant me Liberation.

O Mother of the World, obeisance.

S'RI VĪMALĀNANDA-S'VĀMĪ

The S'vāmī also points out that the 'Kr' sound in this Mantra is also to be found in the word Christ and in the Mussulman's Karīm. See Māyā Tantra Ch. vii for the Yavana-Bīja.

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# HYMN TO KALI

# (KARPŪRĀDI-STOTRA)

#### VERSE 1

O MOTHER 1 and Spouse of the Destroyer of the three cities,2 they who thrice recite 3 Thy Bija 4 formed by omitting from Karpūra, the middle and last consonants and the vowels, but adding Vāmākṣī and Bindu,5 the speech of such, whether in poetry or prose, like that of men who have attained all powers,6 issues of a surety with all ease from the hollow of their mouth, O Thou who art beauteous with the beauty of a dark rain cloud.7

#### COMMENTARY

#### (INNER SENSE)

With respectful obeisance to the beauteous feet of Svāmī Rāmānanda I write this Svarūpa-vyākyā named the Grantor of Pnre Bliss (Vimalānandadāyini).8

### 'Oh Mother' (Mātah)

The root Mā = to measure, to which is added the suffix trch = Mātṛ: that is, She who measures out or gives: She who grants enjoyment or Liberation according as the Sādhaka is desire-ridden or free from desires.

# 'Spouse of the Destroyer of the three cities'

The three cities are three bodies, gross, subtle, causal. She is the S'akti of Him who grants Liberation from these bodies. As the Power holder (S'aktimān) and His Power (S'akti) are one, it is She who is grantor of such Liberation. Kaivalya-Upaniṣad says, 'From the Ātmā, the root, the bliss, looking on all alike, who abides within the three cities, is born the multiple and various world and into Him these three cities are merged.'

### 'They who recite'

That is meditating on the same as being one with the Ātmā of the Sādhaka. Kālikā-S'ruti says, 'One should always think of Ātmā as Kālī. Those who do, attain the fourfold Puruṣārtha whether directly desired or not.' Todala-Tantra (Ch. vi) says 'Oh Devī, K grants Dharma, R grants Kāma, Ī grants Artha and M grants Mokṣa. Oh Beloved, the recital of these combined gives Nirvāṇa Mokṣa.'

### 'This (Etat)'

Thy Sattva saccidananda aspect denoted by the Bija 'Krim'.

# 'Triple (Trihkritang)'

That is the triple aspect Sāttvika, Rājasika, Tāmasika.

### 'Bija'

Denotes the aspect in which Thou art the Cause of the World. Although as Saccidānandarūpinī Thou art Nirguṇa when free of Māyā, characterized by the Karma of Jīvas and Kāla, Thou, becomest the seed in the creation of the world, what time Jīvas must enjoy the fruit of their Karma. In the Devīgītā, Devī says 'Then I who am Ātmā, Cit, Para-brahman and called the "One" assume the Bīja (seed) aspect through union with My own S'akti. The causal body of which I have aforetime spoken is Avyakta in which the world exists as seed (Bīja) from which issues the subtle body.'

#### 'Karpūram'

Saguna-Brahman, the Kalpaka or fashioner of the World.

### 'Omitting therefrom'

Omitting from Mūlaprakṛti composed of Sattva, Rajas, and Tamas Guṇas the middle Rajas Guṇa which is Ū and the last

Tamas Guņa which is M. It is thus composed of Sattvaguņa alone. The Jīnānasamkalinī-Tantra says, A 'is Sāttvika, U is Rājasa, M is Tāmasa. Prakṛti is these three.'

### ' Adding '

Powerful to give Nirvāṇa Mokṣa and by Māyā to grant the desires of Sādhakas; and in whom the pure Sattvaguṇa predominates. The Tantra Kalpadruma says, 'K on account of its brilliance is the Citkalā, Jāāna. 'Associated with the fiery letter (R) She is auspicious and full of all Tejas. As "Ī" She grants the desires of Sādhakas. As Bindu She grants Kaivalya.'

### 'Beauty of dark clouds'

Thou who should be meditated upon as of a dark (Nīla) colour because Thou art Cidākāsa and dost possess the compact Tejas S'uddhasattvaguṇa. In the Nirvāṇa Prakaraṇa of Yogavāśiṣṭa it is said, 'Because S'ivā is Vyoma She is seen as black.' Tripurāsārasamuccaya says, 'As being Liberation, She who is attained by devotion (Bhakti) should be meditated on as being like the sky itself free from clouds.'

#### Notes

<sup>1</sup> The Divine Mother of the World in Her aspect as Dakṣiṇa kālikā, that is, the beneficent Grantor of Nirvāna.

The Kālikāhṛdaya says: 'I worship Kālī the Destructress of Kāla the Shining One, who is the Bīja Krīm, who is Kāma, who is beyond Kāla and who is Dakṣiṇakalikā.' Gandharva-Tantra says: 'Hrīm, I bow to Mahādevī who is Turīya and Brahman. He who remembers Her does not sink in the ocean of existence.' Candī says: 'Oh Thou whose Body is pure Jīāna, who hast three divine eyes, who weareth the crescent moon, to Thee I bow for the attainment of all good.' (V)

<sup>2</sup> S'akti of Mahesa who destroyed the Asura named Tripura (Tri=three; Pura=city) along with his three cities in Heaven,

Earth and the Nether regions (V).

Recite (Japanti); utter repeatedly with mind fixed on the meaning of the Mantra (V). Lit, 'make Japa.' The word 'recite' is employed as the nearest English equivalent, but is not accurate, in so far as in mānasa Japa the action is purely mental,

and in Japa of the next lower degree (Upāmsu) there is movement

of the lips only, but no utterance.

The 'seed' mantra. Bija is seed, this cause of the Mantra body (V). According to the Nityā-Tantra, Mantras are of four kinds—Pinda, Kartarī, Bīja and Mālā according to the number of syllables, See as to Bijā, The Garland of Letters.

<sup>5</sup> That is,  $Karp\bar{u}ra\bar{m}$ , less the vowels  $a, \bar{u}, a$ , and the consonants pa and  $ram = Kr + V\bar{a}m\bar{a}kshi$  ('the left eye' or long vowel  $\bar{i}$ ), with the  $N\bar{a}dabindu$  superimposed  $= Kr\bar{i}m$  which accomplishes all desire (Tantrasāra), is  $Mantrar\bar{a}ja$  (S'yāmārahasya-Tantra) (K. B.).

Tantrarāja says, 'letter Ka is Thy form.'

<sup>6</sup> Siddhi, or success. Siddhi is that which is sought for (Sādhya) and is the result of sādhana, the training of the higher psychical and spiritual faculties. It includes the eight great powers, Aṇimā, Laghimā. etc., the power of motion and suspension in space, and others mentioned in the Skanda Purāṇa and other works. The Devī is Herself Mahāsiddhi (Lalitāsahasranāmam, v. 55).

"Dhvāntadhārādhararucirucire. Just as dark clouds, by shedding nectar-like rain, cool the earth parched by the sun's rays, so too dost Thou, by shedding the nectar of Thy Grace, give immortality to Sādhakas tormented by the three forms of pain (Ādhyātmika, Ādhibhautika, Ādhidaivika). The Rudrayāmala says, 'Devī is Supreme S'akti and delivers from all difficulties. She is dark with the refulgence of a million suns and is cooling like a million moons.' (V).

8 Vimalananda is also the name of the Commentator.

O Mahes'i, even should one of poor mind<sup>2</sup> at any time recite but once another doubled Bija of Thine, composed of Išāna, and Vāmaśravaṇa, and Bindu; then, O Thou who hast great and formidable ear-rings of arrow form, who bearest on Thy head the crescent moon, such an one becomes all-powerful, having conquered even the Lord of Speech and the Wealth-Giver, and charmed countless youthful women with lotus-like eyes. how the control of the countless of the countless and the Wealth-Giver, and charmed countless youthful women with lotus-like eyes.

#### COMMENTARY

#### " Mahesi"

Possessor of the great Power of creating, preserving and withdrawing.

### 'At any time' (Kadācit)

Durgārāma-Siddhāntavāgīša is of opinion that by the use of Kadāchit it is meant that unlike other religious Karma which can be done only in a state of purity (S'uci), Japa of the Mantra of Kālī can be done at any time whether one is in a state of purity or not (S'aucāšauca-kāla). Here he says one should not give up the worship if there be a birth or death in the house. The Tantra-S'āstra says that one should do Japa of the Mantra, whether one is in the state of purity or not, and whether walking, standing or sleeping.

### ' Recite' (Japati)

Meditate upon.

#### 'Of dual aspect' (Dvandvam)

Having the dual aspect of S'iva-sakti. The Tantra-S'āstra speaks of the King of Mantras being generated by the union of S'iva and S'akti.

## 'Another Bija' (Bijamanyat)

Thy causal (Kāraṇa) aspect which is the Bīja Hūm. In the Yāmala it is said, 'It is with the double S'abdabīja (which is Hūm) that She awakens the mass of S'abda.'

'Isana'

Is Isvara. Kathopanisad says, 'Purusa is the size of only a thumb. He is like smokeless fire, the Isana of what has been and will be. He is to-day and He is to-morrow. This is That.' Indu is immortality. Vāmasravana is the power of granting speech and of attracting forms (Rūpa). The Tantrābhidāna says, 'Ū is Bhairava, subtle, Sarasvati...attractor of forms.

Who dost grant Nirvāna liberation. The Mahānirvāna-Tantra says, 'The forehead of Her who is Nityā, Kālarūpā, Arūpā, and S'iva Himself is marked with the moon on account of

immortality.'

# 'Dost bear the half-moon' (Candrarddhacude) 'Earrings'

Whose earrings (things very dear) are formed of two Sādhakas who are like Maheśvara and simple as boys; that is child-like simple Sādhakas who have true knowledge are dear to Her. In the Vivekacūdāmaņi it is said, 'Just as a boy plays with toys heedless of hunger and other pain so the wise man plays, happy, unattached and selfless. 'Such a Sādhaka attains all forms of knowldge and riches and can charm the whole world.

### (Mahāghorabālāvatamse)

There is however another reading given by Durgārāma-Siddhāntavāgīśa namely Mahāghorābānāvatamse, that is whose earrings are formed of frightful arrows (Bāṇa).

### NOTES

- 'S'akti or Mahesa the Lord of even Brahma, Visnu and Rudra (V). The Devi as Iśvari, (Ruler), of the Universe and Spouse of Nirguna Maheśvara. Iśvara, according to the Linga Purāņa, when associated with Tamas, is Rudra the Destroyer; with Rajas, the One born from the golden egg, Brahmā; and with Sattva, Visnu.
- <sup>2</sup> Mandacetah who is not capable of devotion to thy lotus feet according to Commentator K.B.; for, as the Brahmanda-Purana says, all sin is expiated by remembrance of the feet of the Supreme S'akti.
  - 3 That is, Ha.
  - 4 The 'left ear,' or long vowel  $\bar{u}$ .

- <sup>5</sup>  $N\bar{a}da$ -bindu—that is,  $H+\bar{u}+\dot{m}=H\bar{u}\dot{m}$   $H\bar{u}\dot{m}$ . He who makes Japa of  $H\bar{u}\dot{m}$  is more praiseworthy than Deva or Asura (Viśvasāra-Tantra) (K.B.)
- <sup>6</sup> Worn by Kālī: reading Bāṇa instead of Bāla as to which see post.
  - 7 Viśvasāra (K.B.)
  - 8 Brhaspati, Guru of the Devas.
- <sup>9</sup> Dhanada, i.e. Kubera, Lord of Wealth, King of the Takṣas; according to one account the son, and, according to another, the grandson of Pulastya (see Muir, O.S.T. iv, 481, v, 488; v, 483; i. 492).
- <sup>10</sup> That is, to them are given eloquence and learning, riches and beauty.

O Kālikā, O auspicious Kālikā with dishevelled hair, from the corners of whose mouth two streams of blood trickle, they who recite another doubled Bija of Thine composed of Isa, Vaisvānara, Vāmanetra, and the lustrous Bindu, destroy all their enemies, and bring under subjection the three worlds.

#### COMMENTARY

#### 'Kalika'

Ka is Brahmā, A is Ananta, La is Ātmā of the universe, I is subtle, Ka is Brahmā, A is Ananta. (Tantrābhidāna). Thus it is said that Mahādevī is the subtle, beginningless and endless Ātmā of the universe. 'Thou who art Brahman without beginning or end.' In the Asitāstotra in the Adbhutarāmāyaṇa S'rī Rāma says, 'I bow to that Thine aspect which is Puruṣa without beginning and end, the unmanifest Kūtastha superior (to Thine aspect) as Prakṛti, the Ātmā of the universe appearing in multiple and differing forms.'

[Durgārāma-Siddhāntavāgīša derives the word Kālikā as follows:—He who dissolves (Kālayati) the world is (Kāla or S'iva). And She who shines (Dīvyati) that is plays (Krīdati) with Him is Kālikā. Kāla + ikan + ā = Kālikā.]

## ' With dishevelled hair' (Vigalitacikure)

That is one who is free from all Vikāras such as the passion for arranging the hair and so forth.

# 'Stream of blood' (Asradhara)

This blood indicates (the red) Rajas Guņa. Mahādevi is without that for She is S'uddha-sattva-guņa.

# 'Recite' (Japati)

Meditate upon.

# Of dual aspect (Dvandvain)

The Bijā Hrīm is both S'iva and S'akti. In the Devigitā Mahādevī says, 'H is the gross body, R is the subtle body, I is the causal body. I am Hrīm the Turīya.'

· Isa

Who is the aspect of subtle Bija.

'Vaisvanara'

Which is full of Tejas.

' Vāmanetra'

That is, with Māyā consisting of pure Sattva-Guna.

' Indu'

That is, the S'akti which gives immortality.

Three syllabled Daksine'

Dakṣiṇé is Dakṣiṇa in the vocative, and the latter is the Saccidānanda aspect which grants Kaivalya and is indicated, by the three-syllabled Mantra. Nirvāṇa-Tantra says, 'The Sun's son (Death) is established in the south (Dakṣiṇa). The name of Kālī makes him flee in all directions with fear. Hence She is called Dakṣiṇa in three worlds.' Kāmākhyā-Tantra says, 'Just as guerdon (Dakṣiṇa) given at the end of a rite, causes it to be fruitful and gives Liberation, so this Devī grants the fruit of all Karma and hence She is called Dakṣiṇa-Kālī.' The same Tantra also says, 'Puruṣa is on the right (Dakṣiṇa) and S'akti on the left. The left conquers the right and becomes the grantor of great Liberation. Hence She is called Dakṣiṇakālī in the three worlds.

[Durgārāma construes these words as follows: Dakṣiṇe tryakṣare ati (by Samdhi tryakṣare'ti) that is Dakṣiṇe ati tryakṣare. As Upasargas can shift their position 'ati' has been placed in the verse after Tryakṣare. Atitryakṣare is the vocative of Atitryakṣarā. Atitryakṣarā means Atikrāntah (Adhahkṛtah or placed under) Tryakṣarah (S'iva) yayā (by whom) She: that is She who has placed S'iva under Her. The whole then means 'Oh Dakṣiṇe who dost stand on S'iva.' Tryakṣara literally means the three lettered one which is the Praṇava (Om) and is used for S'iva. The Mahimnastotra (see The Greatness of S'iva calls S'iva 'Om' and another Stotra calls Him Tryakṣaramaya.

The same commentator then says that there is a different reading for Dakşiné tryakşareti, namely, Dakşiné Kāliketi which he explains in two ways (a) Dakşiné Kālike'ti=Dakşiné

Kālike ati=Dakṣiṇé atikālike. The last word is the vocative of Atikālikā which means Atikrāntā (Sadṛśikritā, made similar to) Kālikā (Meghajālaṁ; a bank of clouds) yayā (by whom) She—that is, She who looks like a bank of clouds; the whole then meaning 'Oh Dakṣiṇé who hast the appearance of a bank of clouds' (b) Dakṣine Kāliketi=Dakṣine Kālike iti which means Oh Dakṣiṇa Kālikā. The word 'iti' is Svarūpārthaka that is simply indicates that She is addressed as Dakṣiṇa Kālikā. Examples of the elision of 'I' after 'E' in Samdhi are S'akuntaleti and Meghajāle'pi Kāliketi.]

#### NOTES

<sup>1</sup> The Devī. See Mahānirvāṇa-Tantra, chap. xiii and chap. iv, verse 31: 'At the dissolution of things it is Kāla who will devour all, and by reason of this He is called Mahākāla; and since Thou devourest Mahākāla Himself, it is Thou who art the supreme primordial Kālikā'.

Kālikā is Brahmarūpiņi (V).

- <sup>2</sup> Vigalitacikure, as is the worshipped nāyikā. See post.
- <sup>3</sup> Sṛkkadvandvāsradhārādvayadharavadane. Kālī is so represented as having devoured the flesh of the demons. The Māhānirvāṇa-Tantra, chap. xiii, verse 9, says: 'As She devours all existence, as She chews all things existing with Her fierce teeth, therefore, a mass of blood is imagined to be the apparel of the Queen of the Devas.' Esoterically blood is Rajas Guṇa.

<sup>4</sup> That is, Ha, as to which see Kāmadhenu-Tantra, chap. ii;

and Pranatosiņī, 53 et seq.

<sup>5</sup> Lord of Fire, whose Bija is Ra.

6 'Left eye,' or fourth vowel long ī.

<sup>7</sup>  $N\bar{a}da$ -bindu; the  $B\bar{i}ja$  is thus  $H+r+\bar{i}+m=Hr\bar{i}m$   $Hr\bar{i}m$ . In Svatantra-Tantra Ha (Vyoma) is said to denote manifestation; Ra

(Vahni) is involution; and I maintenance of the worlds.

<sup>8</sup> The earth, upper and nether worlds (see Viśvasāra-Tantra and Phetkārinī-Tantra). Tribhuvanam, that is Devas, Men, Nāgas and so forth inhabiting Svarga (Heaven), Martya (Earth) and Pōtāla (Nether world) (V).

O DESTRUCTRESS of the sins of the three worlds, auspicious <sup>1</sup> Kālikā, who in Thy upper lotus-like left hand holdest a sword; <sup>2</sup> and in the lower left hand a severed head; <sup>3</sup> who with Thy upper right hand maketh the gesture which dispels fear, <sup>4</sup> and with Thy lower right hand that which grants boons; they, O Mother with gaping mouth, <sup>5</sup> who reciting Thy name, meditate in this way <sup>6</sup> upon the greatness of Thy mantra, possess the eight great powers <sup>7</sup> of the Three-Eyed One <sup>8</sup> in the palm of their hands. <sup>9</sup>

#### COMMENTARY

### 'Sword' (Krpanam)

The sword is knowledge (Jñāna) by which the bonds of ignorance of the desire-free Sādhaka are severed. See S'ivadharmottara.

#### 'Severed head' (Cinna-mundam)

The human head is the seat of Tattvajñāṇa free of attachment.

### 'Terrible countenance' (Prakatita-vadane)

Her white teeth indicative of the white self-manifesting Sattva-Guna bite the red rolling tongue indicative of Rajas Guna and suppress both Rajas and Tamas by Sattva.

### 'Precious Mantrās' (Manu-vi-bhavain)

The three 'Krīm' Bijas represent the Cidghana aspect of Devi, the two Hūm Bijas the Sattya-Guṇa aspect and the two 'Hrīm' Bijas the Rajah-pradhāna-sattva-Guṇa aspect.

[Durgārāma-Siddhāntavāgiša explains this in the following different ways: (a) Manuvibhava=the Vibhava or Sampatti (precious possession) of Manus or Mantras. This precious possession is the name in the vocative case 'Dakṣinė Kālike.' The meaning of the passage then is that those who recite Thy name Dakṣinė Kālike, which is the precious possession of Mantras, and meditate on this Thine appearance possess the Powers and so

forth. (b) Manuvibhava is the Vibhava of the Manu that is the twenty-two syllabled Mantra of Kālī. This possession is the name Dakṣiṇė Kālikā. (c) Manuvibhava=Manu (Mantra) vibhava (Ghataka) of which (the Devi's body) is the body of which Mantra is the generator. The bodies of the Devatās are produced by their Mantras. The passage thus means that, they who recite Thy name Dakṣiṇė and Kālikā and meditate on this Thine appearance generated by Mantra possess the virtues mentioned above.]

See last Verse.

Kālikā (Kālike)

'Three eyed one (Tryambaka)'

[The same commentator (Durgārāma) offers three explanations of the term Tryambaka used for S'iva (a) He who has three Ambakas or eyes is Tryambaka, (b) He who has three Mothers or Ambās is Tryambaka. The Kālikapurāṇa says, 'As Hara is born of three Mothers He is known, even amongst Devas, by the title Tryambaka. (c) Todala-Tantra says 'the Vidyā Bhuvaneśvarī is in Heaven, Earth and the Nether world (Pātāla). He who delights in the Devī as threefold in three places is called Tryambaka. He is with S'akti and is worshipped in all Tantras.']

#### Notes

<sup>1</sup> Dakṣiṇé, the beneficent grantor of Nirvāna. (V)

<sup>2</sup> Khadga, the peculiar heavy sword with the blade curved at the tip so named, used to behead the sacrificial animals.

3 The Devi is the destroyer of the wicked.

<sup>4</sup> The Devi is the dispeller of all fear, and makes with Her hand the mudrā. The right upper hand makes the gesture of dispelling fear, or the gesture of assurance of safety (Abhayamudrā) and the right lower hand makes the gesture of granting boons (Varamudrā). (V). The Sādhakā seeks fearlessness, which is the great gift of the Goddess, who is Bhayāpahā, 'remover of fear.' 'If thou art remembered in times of difficulty, Thou takest away all fear' (Mārkaṇdeya-Purāṇa). At the same time it is she who fills the ignorant with terror (Pasuloka-bhayamkarī)—that is, those devoid of the knowledge of non-duality, for 'fear comes when there is duality' (Br. Up. 1-4-2, Lalitā, v. 99).

<sup>5</sup> Prakatita-vadane (see 'Daša-Mahāvidya Upāsanārahasya,' by Prasanna-Kumāra-S'āstrī). Vimalānanda reads Prakatitaradane, that is, with big protruding teeth. The Yoginī-Tantra says, 'Supreme eternal, large-toothed, smeared with blood.' The Tārākalpa speaks of 'Syāmā of the colour of a new (freshly formed) cloud, with large breasts, terrible with protruding teeth. (V)

6 As stated, that is, Krim Krim Krim Hum Hum Hrim Hrim which

with Daksine makes ten syllables.

<sup>7</sup> Siddhi—that is, Animā, Laghimā, Garimā, Prāpti, Prākāmya, Īsitva, Vasitva, Kāmāvasāyitā; the power of becoming small, great, heavy, light, etc., which are inherent in Īsvara, and are attainable by Yogīs who become Isvara and gain Āisvarya. By realization of the self, that Divine state which is the universal Self is manifested,

as also the eight-fold manifestation of the Divine power.

<sup>8</sup> Tryambaka or S'iva. According to Tarkālamkāra's Commentary on Mahānirvāṇa-Tantra, Tryambaka means the father of the three Devas, Brahmā, Viṣṇu, and Rudra. The Rgvidhāna uses it as an equivalent of Mahādeva. The Mahānirvāṇa-Tantra says: 'As She surveys the entire universe, which is the product of time, with Her three eyes—the Moon, Sun, and Fire—therefore She is endowed with three eyes' (Ullāsa xiii, verse 8). The Moon, Sun, and Fire are the Icchā, Kriyā, Jūāna and other S'aktis (see the Ṣatcakranirūpaṇa of Pūrṇānaṇda-S'vāmī) and The Serpent Power.

<sup>9</sup> By him who carries a flower its odour is enjoyed without seeking. By him who looks upon himself as the universal Self the powers (of Brahmā, etc.) are enjoyed' (Commentary of

Suresvarācārya on the tenth S'loka of Daksināmūrti Stotra).

O Mother, they who recite Thy charming Bija, composed of the first of the group of letters, <sup>1</sup> followed by Vahni, <sup>2</sup> Rati, <sup>8</sup> and beautified by Vidhu, <sup>4</sup> thrice, the Kürca Bija <sup>5</sup> twice, and thereafter, O Smiling Face, the Lajjā <sup>6</sup> Bija twice, followed by the two Thas, 'they, O Spouse of the Destroyer of the Deva of Desire <sup>8</sup> contemplating Thy true form, <sup>9</sup> become themselves the Deva of Love whose eyes are as beautiful as the petals of the lotus which Lakṣmī holds in Her playful dance. <sup>10</sup>

#### COMMENTARY

' Whoever' (Ye, ye)

Even the most sinful. The Kālīkularahasya says, 'Whoever he be who remembers Durgā with or without reverence is delivered from evil and attains the supreme end.'

'Recite' (Japanti)

Meditate upon.

' Thy Bija'

[Durgārāma Siddhāntavāgīša calls it the nine syllabled Bīja.]

First letter (Vargadyain)

The aspect of Consciousness (Cinmayarūpa) which is the beginning of creation.

Placed on Vahni (Vahnisainsthain)

Full of Tejas.

'Associated' (Vidhu-rati-lalitam)

That is cooling and beautiful.

'Thrice' (Trayain)

'That is the three aspects of Sattva, Rajas, Tamas.

'Kurca'

Is S'abdabrahman.

' Lajjā'

Is Brahman associated with Māyā.

' Two Thas'

Svāha the revealing S'akti of Fire.

'Smiling face' (Smitamukhi)

Because She is always blissful.

'Spouse of the Destroyer' (Smara-hara-mahile)

S'akti of S'iva who is the Destroyer of passionate Desire; that is She destroys the lust, anger and so forth of Her Sādhakas.

'Thy true form' (Svarūpain)

That which is not different (in essence) from Jīvātmā. Svarūpa is explained here as the Rūpa of Siva, that is Ātmā, meaning the Oneness of Paramātma and Jīvātma. Kālikā-Sruti says, 'One should always think of Ātmā as Kālī'. Kālīkula-sarvasva says, 'He who worships the spouse of Siva thinking that his Ātmā is Kālikā's Ātmā and meditating on the S'iva-like Guru is Sadāsiva Himself.' Yoginī-Tantra says, 'He who thinks, even if it were for a moment, "I am Brahman" to him the Devī gives unending fruit. One's own body should always be thought of as the body of the Iṣṭadevatā. And so the whole world should be considered as Her body.'

[Durgārāma explains Svarūpa in the following ways: (a) The true form is that indicated in the previous or following verses. (b) It is that of the nine-syllabled Mantra. (c) It is that indicated by the letters composing the Mantra. For instance Varadā-Tantra says that in 'Krīm', K is Kālī, R is Brahmā, Ī is Mahāmāyā, Nāda is the Matrix of the universe and Bindu is the Dispeller of Sorrow. In 'Hūm', H is S'iva Ū is Bhairava, Nāda means the Supreme and Bindu is the Dispeller of Sorrow. In Hrīm, H is S'iva, R is Prakṛti, Ī is Mahāmāyā, Nāda the Generatrix of the Universe and Bindu the dispeller of pain. Contemplation of Mantras constituted of these letters reveals their Caitanya. Japa of Mantra without knowing its Caitanya is useless.]

#### 'Become themselves' (Kāmarūpa bhavanti)

They acquire the power of assuming whatever form they desire and of charming the whole world with their beauty.

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#### Notes

- <sup>1</sup> That is, Ka.
- 2 Deva of Fire, or Ra.
- 3 S'akti of Kāma, God of love, or long I.
- 4 The moon, or Nāda-bindu. The Bīja is, therefore,  $K+r+\bar{\imath}+\dot{\imath}=Kr\bar{\imath}\dot{m}$ .
  - 5 That is, Hum.
  - <sup>6</sup> Hrīm; literal meaning of Lajjā, is modesty.
- <sup>7</sup> Or Svāhā, S'akti of Agni. The mantra is, then, Krīm, Krīm, Krīm, Hūm, Hūm, Hrīm, Hrīm Svāhā or the nine-lettered Vidyā, or feminine mantra, which ends with Svāhā (see Viśvasāra-Tantra).
- <sup>8</sup> Smarahara or S'iva, who destroyed Manmatha with fire from his central eye of wisdom when the latter sought to distract him by passion from his Yoga. The Devi, according to the Brahmavaivarta-Purāṇa, restored Manmatha to life (see as to this Bhāskararāya's Commentary on the Lalitā, verse 34).
- <sup>9</sup> Svarūpam, that is true form as described in the first and other verses (V).
- 10 Lakṣmī is associated with, holds, and stands on the lotus, hence Her titles—Kamalā, Padmā, Padmālayā, Padmadhāriņī (see Lakṣmīstotra in Tantrasāra, p. 577, Rasik Mohan Chatterjee's edition).

O Devi<sup>1</sup> of full breasts, <sup>2</sup> whose throat is adorned with a garland of heads, They who meditating <sup>8</sup> recite any one or two or three of Thy very secret and excelling Bijas or all thereof <sup>4</sup> together with Thy name, <sup>5</sup> in the moonlike face of all such the Devi of Speech <sup>6</sup> ever wanders, and in their lotus-like eyes Kamalā <sup>7</sup> ever plays. <sup>8</sup>

#### COMMENTARY

' Devi'

The self-manifest one.

"Full breasts' (Pinastanādhyā)

The milk of these is the food with which She nourishes the world and the drink of immortality with which She liberates Her Sādhakas.

'Whose neck' (Munda-sragatisaya-lasat-kanti)

She who is S'abdabrahman consisting of 50 letters. Niruttara-Tantra says, 'She is adorned with a garland of heads representing the 50 letters.' Kāmadhenu-Tantra says, 'In My throat is the wonderful Bīja of 50 letters.' Again 'I worship the Mother the source of the universe, S'abdabrahman itself, blissful.' Viśvasāra says, 'Blissful Brahman is adorned with S'abdabrahman and within the body is represented by all Mantras.'.

'Bija'

Mūrti (appearance) in the individual aspect as Prājāa, Taijasa, and Viśva and in the aggregate as Iśa, Sūtra and Virāṭ. Devīgītā says 'the causal self is Prājāa, the subtle bodied one is Taijasa and the gross bodied one is Viśva.' Similarly Iśa is spoken of as Iśa, Sūtra and Virāṭ. The First is the individual (Vyaṣṭi) aspect and the second the aggregate (Samaṣṭi) aspect.

Eyes (Netra)

Not to speak of themselves being wealthy, the sight of them gives wealth to others. Bhairava Tantra says that Kamalā and

the Devi of speech never forsake them for three generations downwards.

#### Notes

1 Devi which comes from the root Div to shine, is the Shining

One (V).

- <sup>2</sup> Pināstanādhye (see also Bhairvistotra in Tantra-sāra, p. 596). The physical characteristics of the Devi in swelling breasts and hips are emblematic of Her great Motherhood, for She is S'rīmātā. See also as to the former, (Durgā-Dhyāna in Devi-Purāṇa, which speaks of her large and rising breasts (Pinonnata-payodharām); the Annapūrņā-Stava (Vaksojakumbhāntari); Bhuvancśvari-Stotra (Apivara-stanatatim); and the Saraswati-Dhyana (Kucabharanamitāmgim). The Annapūrna-Dhyāna (Annapradāna-niratām stanabhāranamrām) speaks of Her limbs as weighted by Her breasts. Mahābhāgavata describes Her as naked, terrific, with fiery eyes, full and erect breasts, and dishevelled hair; and the Lalita (verse 15) says: 'Her golden girdle supports Her waist, which bends under the burden of Her breasts, thrice folding the skin below Her bosom ' (Stanabhāra-dalanmadhya-pattabhandha-valitrayā).
- 3 Bhāvayantah, that is, meditating on the naked, full-breasted, black form with dishevelled hair as stated in Her Dhyāna, and which is the Artha of the particular Mantra. The Bhūtasuddhi-Tantra says, 'A Mantra should be recited mentally meditating

the while on the form of the Devi denoted by it '(V).

- 4 Any one of the aforesaid Bijas or the whole, that is, the whole nine-lettered Vidyā in full, which according to the Kumāri-Tantra cited in Tantraratna is Krīm, Krīm, Krīm, Hūm, Hūm, Hūm, Hrīm, Hrīm, Hrīm. S'yāmārahasya quoting Kālikā-S'ruti, says that the whole Vidyā should be recited once, twice or thrice, or the whole mantra with 'Daksine Kālike between the Bijas.' (K. B.) Thus, Krim, Krim, Krim, Hum, Hum, Hrim, Hrim, Daksine Kālike, Krim, Krim, Krim, Hūm, Hūm, Hrim, Hrim.
  - 5 Daksine Kālikā.
- <sup>6</sup> Sarasvati. The Bhāradvāja-Smṛtī says Sarasvatī is She who ever resides in the tongue of all beings, and who causes speech.
- <sup>7</sup> Lakṣmī: for them is all learning, wealth, and prosperity (see Mahānirvāņa-Tantra, Ullāsa, vii, verse 50).
  - 8 In other words they become rich and learned.

O Mother, even a dullard becomes a poet who meditates upon Thee raimented with space, three-eyed, Creatrix of the three worlds, whose waist is beautiful with a girdle made of numbers of dead men's arms, and who on the breast of a corpse, as Thy couch in the cremation-ground, enjoyest Mahākāla.

#### COMMENTARY

Dullard' (Jadacetah)

One whose mind is smitten with passion for the world.

'Poet' (Kavīh)

A great Jñānī.

'Meditates' (Dhyayan)

'Who in mental vision sees Thee who art Saccidananda-rūpiņī.

'Whose loins' (Bāhuprakarakṛta-kāncīparila sannitambām)

At the end of each Kalpa all Jivas abandon their gross bodies, and existing in their subtle bodies in which their respective Karmas inhere, form part of the Avidya which is in the causal body of the Brahmarūpinī associated with Her own Gūṇās (Svaguṇa) until they are liberated at some future time after the commencement of the next Kalpa. Hence the girdle adorning the loins, lower belly and generative organ of the Mahādevī virātrūpiņī, capable of producing children, is fashioned of the arms and hands of dead Jivas. For these arms and hands were their principal instruments for the doing of work (Karma). The S'āktānandatarangiņī says, 'With Karma is a Jīva born, with Karma he dies and in the next body again that Karma is attached to him.' Devigitā says, 'In Her at dissolution Jīvas and their Karmas are merged in undifferentiated mass, just as all which is done (Vyavahārā) merges in dreamless sleep (Suṣupti). Again the Devi says, 'It is I who create the whole world and enter therein with Prana, Maya, Karma and so forth.

### ' Raimented with space (Digvastrām)

Raiment is the covering of Māyā. She is without that and above Māyā.

### Three-eyed' (Trinayanam)

Having knowledge of the three divisions of Time, past, present and future.

### 'Creatrix' (Vidhatri)

She who at the beginning of the next Kalpa gives birth and enjoyment to Jivas according to their respective Samcita Karma.

### 'On the breast of a corpse' (S'avahṛdi)

The corpse is Nirguṇa-Brahman. The couch is the support (Ādhāra). On Nirguṇa-Brahman as Thy Ādhāra, that is, established in Thine own state (Pada) as Nirguṇa Brahman. Gāyatrī-Tantra says, 'By the word corpse is indicated Brahman as the dead body (Preta).' Gandharva-Tantra says Sadāśiva is the couch on which lies the subtle Tripurasundarī.

### 'In the cremation ground' (S'masanastha)

The cremation ground (S'maśāna) is the great Ether (Mahākāśa) in which all creatures are merged as corpses in the Great dissolution (Mahāpralaya). In dissolution even the greatest of creatures are but corpses and hence it is a cremation ground.

# 'Dost enjoy Mahākāla' (Mahākāla-surata-prayuktām)

At the end of a Kalpa, there being no creation, She being inactive, and there being nought but supreme Brahman, She being inseparate from Parasiva, experiences Herself as unlimited (Akhanda) Bliss.

# Notes

<sup>1</sup> The Devi is naked, as is S'iva, for, like Him, She is clothed with space, and is the great void itself (Mahāśūnya).

<sup>2</sup> Trinayanām. The Three eyes are Sun, Moon and Fire (V). Mahānirvāna-Tantra says, 'Three eyes are attributed to Kālikā because She observes the whole world with such eyes as the Sun, the Moon, and so forth'. See as to the meaning of these three terms

which do not merely denote these luminaries and elements, The Serpent Power and The Garland of Letters.

<sup>3</sup> Vidhātrim, who provides Enjoyment and Liberation for all Jīvas. (V).

<sup>4</sup> Nitamba, literally, buttocks but the girdle goes all round. Kālī is represented as so girdled.

- 5 The corpse (S'ava) represents S'iva (V) because He is inactive whilst his S'akti it is who does everything. S'avahrdi-that is, on the breast of S'iva (Viparitarati). The Devi is given the dominant position in her union with Her consort, because She is Kartri (actress), and He is Bhoktā (unacting enjoyer). According to Sāmkhya, Purūsa is neither producer nor produced, but passive, and a looker-on upon the actions of Prakrti. It is not the Puruşa who is active in the creation of the world, but it is She who, in the light of His gaze, dances the world-dance. So Kubjikā- Tantra says: 'Not Brahmā, but Brahmānī, creates; it is Vaisņavi, not Visnu, who protects; Rudrānī, not Rudra, who takes all things back. Their husbands are like dead bodies.' For in respect of power they are dependent on their S'aktis. As to the Sādhana, see Pranatosini 622, Viparitaratau japtva nirvanapadavim vrajet. Two corpses are sometimes pictured, the lower being the eternally quiescent S'iva, and the upper being the S'iva united with S'akti in creation. Similarly the Devi is represented as reclining on a couch made of five corpses, which are the Mahāpreta (see Bhairavayāmala, Lalitā, verse 174, etc). The Mahāpretas, whose Bija is is Hsau, are Sadāśiva, Īśāna, Rudra, Viṣnu, and Brahmā.
- <sup>6</sup> The site of certain forms of Tāntrik Sādhana, such as S'avāsana, Muṇḍāsana, etc., as to which the Phetkāriṇī-Tantra says that it is an excellent place for Sādhana. He who makes japa a number of times on a corpse in a cremation-ground attains all manner of success (Siddhi).'
  - 7 Parama-S'iva.

THOSE who truly 1 meditate on Thee, the Spouse of Hara, 2 who art seated in 3 the cremation-ground strewn with funeral pyres, corpses, skulls, and bones, and haunted by female jackals howling fearfully; who art very youthful, 4 and art in full enjoyment upon 5 Thy Spouse, are revered by all and in all places. 6

#### COMMENTARY

' Meditate on ' (Dhyayanti)

That is see with unperturbed mind.

'Spouse of Hara' (Haravadhūm)

Hara is He who removes (Harati) the threefold pains (Ādhyātmika, Ādhibhautika, Ādhidaivika) of Jīvas. His spouse is S'akti, that is She who grants Liberation to Jīvas and is Saccidānandarūpiņi.'

' Hast entered' (Pravistām)

Art established.

' Flaming' pyre (Prakatitacitāyām)

Cit-sakti On account of Her being self-manifested. Candi speaks of 'Her who pervades the whole universe as consciousness (Cit).'

'Fearful' (Ghorābhih)

That is very powerful.

' Jackals' (S'ivābhih)

That is Mahābhūtas which are auspicious (S'iva) before being made fivefold (Pañcīkṛta).

'Skulls and bones' (Mundasthi-nikaraih)

The white colour of the skulls and bones indicates the white Sattva-guṇa. Hence associated with the Sattva and other Guṇas of the Jīvas dissolved in Mahāpralaya.

### ' Ever youthful' (Atiyuvatīm)

That is She is always the same, fresh, unchanging, and unwasting.

### 'Satisfied with enjoyment' (Santustām-uparisuratena)

She, after subduing Parama S'iva to Her will, has willingly enjoyment in the work of creation, preservation and dissolution. Nirvāṇa-Tantra says, 'The Vāmā (She who is on the left) is the Grantrix of Great Liberation after conquering the Dakṣiṇa (S'iva who is on the right).' Gandharva-Tantra says, 'She who is the Sun, Moon, and Fire and half of Ha (S'iva) puts down the Puruṣa and enjoys him from above.' Niruttara-Tantra says, 'When Nirguṇā Kalī becomes Saguṇā She is engaged in Viparītaratī.' The Yogavāsiṣṭa in the Nirvāṇa-Prakaraṇa says, 'Natural unity is S'iva. Creation is (compared with it) unnatural.' That is the Mahādevī is Nirguṇa-Brahman in Her Svarūpa aspect and the subversion of this Svarūpa is the cause of creation.

#### ' Nowhere' (Kvacidapi na)

In no birth.

### ' Humiliated' (Paribhavah)

That is they are not subjected to birth, death, and rebirth and attain Nirvāṇa.

#### Notes

- 1 Commentator K. B.: where param is said to mean 'rightly,' or meditation alone without japa.
  - 2 S'iva.

3 Pravistam. 'Literally', entered.

<sup>4</sup> Atiyuvatim. She is without childhood or old age. The Sāradātilaka says, 'Although Thou art primordial, Thy youth is ever fresh'. (V)

<sup>5</sup> Santustām uparisuratena, that is viparītarati, or viparītavihāra

as to which see note 5 of last sloka.

6 Commentator K. B.: Literally 'They nowhere suffer (Kvacidapina), that is, neither in this nor the next world defeat or humiliation.'

What, indeed, O Mother, 1 can we of so dull a mind say of Thee whose True Being 2 not even Dhātā, 3 Iśa, 4 or Hari 5 know? Yet, despite our dullness and ignorance, our devotion towards Thee makes us talk of Thee. 6 Therefore, O Dark Devi, 7 forgive this our folly. Answer towards ignorant creatures such as we, is not befitting Thee 8.

#### COMMENTARY

' Mother '

Of us all including Brahmā, Viṣṇu, and Rudra. In the Devī-Sūkta, Viṣṇu says, 'One, subtle, and unchanged, and yet many, Thou dost give birth to millions of worlds. Who am I Viṣṇu, and who is the other S'iva and who are the Devas that we and they should be able to (fully) sing Thy praises?' In the Mārkaṇḍeya-Purāṇa, Brahmā says, 'When Viṣṇu, Iśvara and myself owe our appearance to Thee who has the power to (fitly) praise Thee?' In Viṣṇuyāmala, Viṣṇu says to Devī 'Oh Mother none know Thy supreme aspect. The heavenly ones therefore worship that gross (Sthūla) aspect of Thine in the 'form of Kālī and the rest.' The Mahākāla-samhitā says, 'When Dhātā was not, nor Viṣṇu, nor Kāla, when the five Bhūtas were not, then Thou the Cause wert alone as the Supreme Brahman, the Being of all that is.'

(Asite) 'Unlimited'

She is not limited by the Gunas and is Nirguna.

### Notes

- 1 Janami; origin of the three worlds.
- <sup>2</sup> Paramain, or 'reality' (Commentator K. B.).
- 3 Dhātā is Brahmā who dispenses the fruits of Karma. (V)
- 4 S'iva. Isa: Rudra who wields the power of Isvara-hood. (V)
- <sup>5</sup> Hari: Viṣṇu who dispels the threefold sorrows of Jivas. (V)

  <sup>6</sup> Tathābi tradbhaktir multi-m
- <sup>6</sup> Tathāpi tvadbhaktir mukharayati. Tathāpi: still, despite our dullness and ignorance (V) Tvadbhaktih: inclination to sing

Thy praises (V). Mukharayati: impels to utter words in praise of Thee (V)

<sup>7</sup> This is literal but According to V, Asite = unlimited one. Mahākālasamhitā says, 'Unthinkable, unlimited, S'akti Itself, which is That on which all that is manifested rests, beyond the Gunas, free of the opposites (Dvandva) to be apprehended only through Buddhi: Thyself alone art Supreme Brahman.' (V)

<sup>8</sup> As one does not become angry with animals (Paśu or animal and ignorant men also called Paśu) because they do wrong, so do not be angry with us. It is morcover, the part of the great to overlook the faults of their inferiors (Commentator K. B.).

IF by night,<sup>1</sup> Thy devotee <sup>2</sup> unclothed, with dishevelled hair, recites whilst meditating on Thee,<sup>3</sup> Thy mantra,<sup>4</sup> when with his Sakti <sup>5</sup> youthful, full-breasted, and heavy-hipped, such an one makes all powers subject to him, and dwells on the earth ever <sup>6</sup> a seer.<sup>7</sup>

#### COMMENTARY

## 'Laya Yoga'

Is here described in this and following verses. Gheraṇḍa-Saṁhitā says' 'One should become S'aktimaya by doing Yoni Mudra. One should be in Paramātmā with sweet S'ṛṅgārarasa (love sentiment) and being Blissful (Ānandamaya) should unite with Brahman.' The Gorakṣa-Saṁhitā says, 'Raising the S'akti with the Jīva to the Lotus in the head one should become S'aktimaya and uniting with S'iva should think of all forms of happiness and enjoyment.' The Tantra-Kalpadruma says, 'One should meditate on Devī Kuṇḍalinī as Iṣṭadevatā, ever youthful, of the age of sixteen, full-breasted, dark, subtle, appearing as creation and in the form of creation, maintenance and dissolution (S'ṛṣṭi-sthiti-layātmikā).'

## ' Thy devotee' (Bhaktah)

Here the Divya Sādhaka who is a Yogin.

## ' By night (Naktam)'

That is, awaking in Brahmavidyā which (though Light) is darkness for all ordinary creatures. The Bhagavadgītā says, 'The self-controlled man awakes in what is night to all creatures.'

## ' Naked' (Vivāsāh)

That is, stripped of the covering of Māyā: that is awakened.

## 'Dishevelled hair' (Galitacikurah)

That is, with mind free from all restlessness. The word Cikura means both hair and restless.

## ' Meditating' (Dhyayan)

On Thee as in enjoyment of Samarasya bliss with Paramasiva.

' Enjoying' (Ratāsaktām)

By doing Laya of (merging) the Jīvātmā in Kuṇḍaliṇī-S'akti, the ever-youthful, all-pervading Genetrix and Preserver of all Jīvas. The creative and nourishing function of Kuṇḍaliṇī is indicated by the epithets 'heavy-hipped' and 'full-breasted.'

#### Notes

1 Naktam. At dead of night. The Phetkāriņī-Tantra, 'By night, naked with dishevelled hair, in union with S'akti, by him is all Siddhi, gained'. The Kālīkrama says, 'The Pašu devoted to his own Ācāra should recite his Mantra a lakh of times by day. The Vīra or Divya should recite it a lakh of times by night.' Kubjikā-Tantra says 'Such as are in Pašubhāva are but Pašus. They should not touch a rosary nor recite Mantra by night.' (V)

<sup>2</sup> Bhaktah. Here a Vīra-Sādhaka. Niruttara-Tantra says, 'The Mantrin who has received Abhişeka should do Kulapūjā. Oh Devi the Mantra of Kālī does not become Siddha without

Kulācāra. '(V)

<sup>3</sup> Tvām dhyāyan. Mentally seeing Thee in his heart as ever in the Enjoyment of union with Mahākāla. (V)

<sup>4</sup> Thy Mantra is the aforesaid great Mantra. (V)

<sup>5</sup> He is Ratāsakta, the meaning of which is as follows: Sa mantram japati yadā sa šobhanāngapratyangašālinyā manohārinyāyuvatyā šaktyā saha maithunāsakto bhavati. Whilst in union (Maithuna) the mind must be concentrated on Devi Kālī and japā must be done of Her Mahāmantra. The devotee should not think of aught else.

6 So also Phetkāriņī-Tantra (ch. x) says:

<sup>c</sup> Rātrau nagnah sayānas ca maithune ca vyavasthitah. Athavā muktakesash ca tena syuh sarvasiddhayah, Stambhanam mohana-caiva vasīkaraṇam eva ca.'

Here Athavā means if the Sādhaka is without a S'akti; then recitation of mantra with dishevelled hair gives the same siddhi.

7 Kavi which has not here the limited sense of 'Poet.'.

O Spouse of Hara 1, should (a Sādhaka) daily 2 recite Thy mantra for the space of a year meditating the while 3 with knowledge of its meaning 4 upon Thee, intent 5 upon Thy union 6 with the great Mahākāla, above whom Thou art, 7 then such a knower 8 has every pleasure that he wills upon the earth, 9 and holds all great powers 10 in the grasp of his lotus-like hands.

#### COMMENTARY

'Spouse of Hara' (Haravadhū)

Charmer of Mahākāla.

'Mentally recite' (Vicintya japati)

The Kaulāvalī says that mental (Mānasa) Japa is a hundred times more efficacious than verbal (Vācika) Japa.

According to Durgārāma the words may also mean 'recite' keeping in mind the Artha or meaning and so forth of the Mantra. For it is said that he who does not know the Artha of Mantra, the Caitanya of Mantra, and Yoni-mudrā is without success (Siddhi) even if he do Japa of the Mantra a million times.

# 'Unperturbed mind' (Susthibhuya)

The Kulārņava-Tantra thus enjoins: 'Beloved! when doing Japa of a Mantra one should be calm, pure, sparing in food, reverential, self-controlled, unaffected by the opposites (Dvandva), steady of mind, silent and self-disciplined.'

# 'Meditating on Thee' (Vicintyatvām)

The Kaulāvali-Tantra says, 'One should meditate upon the Spouse of S'iva before Japa and after meditation should again do Japa.' The Sādhaka who does Japa and meditation together soon attains success.

# 'Upon Him' (Vipāritām)

(The original is 'Viparītah' in the first case and Durgārāma therefore makes it an adjective of the Sādhaka who he says unites with his S'akti in Viparīta Maithuna. Vimalānanda however

reads it as Vipārītām in the second case making it an adjective of 'Thee' (the Devi) who is the object of meditation).

## 'Great Powers' (Mahāsiddhinivahāh)

Such as that by which is gained Sālokya, Sārūpya, Sāyujya and Nirvāṇa forms of Liberation.

#### Notes

- 1 S'iva.
- <sup>2</sup> Sadā: Means 'always' here 'daily' (K.B.).
- <sup>3</sup> Vicintya, that is, who has mentally thought of the letters of the Bija and their meaning, which is mental japa (Mānasa japa), defined in Narasimha-Purāṇa (cited in the Āhnikācāra-tattva of Raghunandana) as the repetition in the mind, letter by letter, syllable by syllable, of the mantra, meditating at the same time upon its meaning.
- <sup>4</sup> That is upon Varṇa-samsthāna or placing of the letters and their meaning and so forth.
- <sup>5</sup> Susthibhūya—that is, whose senses are not directed to any other object (Commentary, K.B.).
  - 6 Atisayamahākālasuratām.
  - 7 Vipāritām (see śloka 7, note 5.)
  - 8 Vidvān whose sole aim is Moksa.
  - <sup>9</sup> Literally, 'wandering freely on Earth' (Commentary, K.B.).
  - 10 Siddhi (see ante, p. 295.)

O Mother, Thou givest birth to and protectest the world, and at the time of dissolution dost withdraw to Thyself 1 the earth and all things; therefore Thou art Brahmā, and the Lord of the three worlds, the Spouse of S'rī, 2 and Maheśa, 3 and all other beings and things. 4 Ah Me! how, then, shall I praise Thy greatness?

#### COMMENTARY

## ' Dost withdraw' (Samharati)

That is dost make the world lose itself in Thy Causal (Kāraņa) body.

· Dhātā'

She is the creative S'akti of Brahmā.

## 'Husband of S'ri' (Srīpatih)

She is the preservative S'akti of Viṣṇu whose spouse is S'rī or Lakṣmī.

' Mahesa'

She is the dissolving S'akti of Rudra.

## ' All things' (Samastain)

Thou art both the material and instrumental cause of the world. The Triputā-Stotra says, 'Thou art Earth, Brahmā, and Creatrix of the world. Thou art also Water, Viṣṇu, and Preserver of the world. And thou art Fire, Rudra and the Dissolver of the world. As the Air of the world thou art Aiśvarya.' Another Stotra says, 'She assumes three forms of body for the purpose of creation, maintenance and dissolution. The world being constituted of the three Guṇas, Brahmā, Viṣṇu and Rudra are Her Vikṛtis.'

## Notes

<sup>1</sup> It is commonly said that She destroys but not so. Devatā does not destroy (Na devo nāśakah). Man does. She takes back what She has put forth.

<sup>2</sup> Viṣṇu, husband of Lakṣmī.

3 S'iva. The Trimurti is, in fact, Her manifestation.

<sup>4</sup> Prāyah sakalam api, that is, all moving and unmoving things (Commentary, K.B.). For the Devī is Viśvarūpiņi in that form of the whole universe. She is the objective world, 'jadātmika' (Lalitā, verse 90), as well as its Cause.

O Mother, people there are who worship many other Devas than Thyself, <sup>1</sup> They are greatly ignorant, and know nothing of the high truth, <sup>2</sup> (but I) of my own uncontrollable <sup>3</sup> desire for Thee approach Thee, the Primordial Power, <sup>4</sup> who dost deeply enjoy the great Bliss arising from union (with S'iva), <sup>5</sup> and who art worshipped by Hari, Hara, Viriñci, and all other Devas. <sup>6</sup>

#### COMMENTARY

'Deluded' (Vimudhah)

That is devoid of discrimination.

'Enlightened' (Vibudhaih)

The Bagalā-Stotra says, 'Oh four-armed, four-headed, worshipful Parameśvari, Oh Devi Ambikā who art ever worshipped with devotion by Kṛṣṇa, Oh Parameśvari who art worshipped by the Lord of the daughter of Himālaya, grant beauty, grant victory' and so forth.

'Adya'

Who art before and the beginning of the world.

'Union' (Rati)

Which is Viparīta as above described.

" Wine"

That is Rasa.

## Notes

<sup>1</sup> That is, thinking that other *Devas* grant greater boons (Commentary, K.B.). Cf. also what S'amkarācārya says about the worship of other *Devas* in the fourth śloka of the *Devyaparādhakṣamāpana-stotra*, and see Hymn to Jagadambikā. V. 19., p. 142 ante.

<sup>2</sup> Paramam, that is, Tattvain,

## HYMN TO KALI

<sup>3</sup> For he is a devotee (Bhakta) whose desire for Her is so great that he cannot control but is controlled by it.

4 Adya.

- 5 Rati-rasa-mahānanda-niratām. The Devī delights in creation, which is the fruit of Her union with the Puruṣa (S'iva). 'Great Bliss,' for, as on the physical plane yadrūpam paramānandam tan nāsti bhuvanatraye (Mātṛkābheda-Tantra, chap. ii), it is the counterpart on that plane of the ecstatic union which produced the Universe itself. It is the reflection of the higher Bliss attainable even here by the union of S'ivaṣakti (in the form of Kuṇḍalinī) in the Sahasrāra. Some read Rasikām for Niratām.
- 6 Viṣṇu, S'iva, and Brahmā. What, then, is the use of praying to Brahmā, Viṣṇu, and S'iva when they themselves worship Her? (Commentary, K.B.). Cf. also Devibhāgavata, loc. cit. The Devi is Mother of all, from Brahmā to the lowliest worm (Ābrah mākhilajanani, Lalitā 67).

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# HYMNS TO THE GODDESS

#### VERSE 14

O Kali, spouse of Giriśa, Thou art Earth, Water, Fire, Air and Ether. Thou art all. Thou art one and beneficent. What can be said in praise of Thee, O Mother? Of Thy mercy show Thy favour towards me, helpless as I am. By Thy grace may I never be reborn.

## COMMENTARY

'Kali'

316

Dispeller of the fear of Kala or Death.

' Thou art Earth' (Dharitrī kīlālangshachirapi samīropi gaganam)

Guptārṇava-Tantra says, 'Thou art Earth, Thou art Water, Thou art Fire, Thou art the Air of the world, Thou art Ether, Thou art Mind as Manas, Ahamkāra, Mahat (Buddhi) and Thou art Prakṛti. Thou art also, Oh Mother, Ātmā. Thou art the Supreme. Nothing is greater than Thee. Oh Devī of terrible form showing Thy teeth, may my sins be forgiven me.' The Triputā-Stotra also says, 'Thou art the Ādhāra-S'akti and the Ādhāra. Thou dost pervade the world and the world is in Thee.'

'One' (Ekō)

Without a second.

' Beneficent' (Kalyani)

Because She grants Nirvāņa Liberation to Jīvas.

'Spouse of Giriśa' (Giriśaramanī)

Spouse of S'iva. Or He who is in the Giri or Kūta is Giriśa that is Kūtaṣtha-Brahman; His spouse or S'akti. Though changeless (Nirvikārā) Thou dost appear as the twenty-four Tattvas, namely, Earth and the rest through Thy Māyā. The Devisūkta of the Rg-Veda says 'Thou who art one and many, subtle and the Vikāras (gross things) and giveth birth to millions of universes.'

' All' (Sakalam)

S'ruti says, 'Verily all this is Brahman'.

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' Helpless' (Agatikam)

On account of liability to rebirth despite Sādhana.

### Notes

- <sup>1</sup> The Lord who inhabits the mountain, whereas, Girīša is Lord thereof.
- <sup>2</sup> Lingapurāņa says, Devī becomes matter' (Kṣetra). She is Kṣetra-svarūpā, that is, the field or matter which is known by the soul (Kṣetrajñā). See Lalitā Sahasranāmam (fourth hundred) for the Brahman who creates the visible world Itself enters into it (Tat sṛṣtvā tad evānuprāvisat.)
- <sup>3</sup> Kalyāni. According to the Padma-Purāna, Devī is worshipped as Kalyāni in the Malaya Mountain.
- <sup>4</sup> Bhavam anu na bhūyān mama januh, that is, liberated. The S'yāmārahasya reads Bhavam ananubhūyat, using bhavam as meaning dukham (pain), arising from bhava (the world) (K. B.).

HE, O Mahākālī¹, who in the cremation-ground, naked, and with dishevelled hair, intently² meditates upon Thee³ and recites Thy mantra, and with each recitation makes offering to Thee of a thousand Ākaṇḍa flowers⁴ with seed,⁵ becomes without any effort a Lord of the earth. ⁶

#### COMMENTARY

'And' (Tu)

For Divya Sādhakas.

' Mahākālī '

Or Parabrahmarūpiņi.

'Cremation-ground' (S'masanasthah)

The cremation-ground is Parabrahman into which in the great Dissolution (Mahāpralaya) all beings go as though corpses. 'In the cremation-ground' therefore, means devoted to Parabrahman.

'Naked' (Dikpatadharah)

That is, free from the covering of Māyā; whose Consciousness is untainted.

'Meditates on Thee' (Dhyananiratah)

That is, upon Thy Saccidananda aspect. The Rudrayamala says, 'He who follows the Kula path should do Japa of Mantra seeking protection from Devi who is Consciousness, Bliss and Source of knowledge, who is all Tattvas, whose refulgence is that of millions of flashes of lightning.'

## 'Sunflowers' (Arkānām)

Flowers of feeling such as compassion, forgiveness and so forth which are functions of the Mind called the Sun in the Brahmarandhra. The Jñānasamkalinī-Tantra says, 'Oh Beloved, the mind is seated on the surface of the sun and life on that of the moon.' The Yājñavalkya-Samhitā says, 'The Moon is known to be in the Idā and the sun in the Pingalā (Nādī).

# 'Self-produced Bija' (Nijagalitavīryena)

This Bija is here the nectar which naturally flows from the thousand-petalled Lotus. The Mahānirvāṇa-Tantra says, 'The Heart-Lotus should be offered for scat, the nectar (Amṛta) shed from the Sahasrāra for water to wash the feet, the mind as the offering (Arghya), Memory (Citta) is offered by way of flowers, and the vital airs (Praṇa) as and by way of incense.' Jñānasaṁkalinī-Tantra says, 'Libation (Tarpaṇa) to the Supreme Liberatrix should be made from out the vessel of the Moon and Arghya should be given from out the vessel of the Sun. Compassion, wisdom, and forgiveness are flowers as is also control of the senses. So too are charity (Dayā) and religious merit. Noninjury (Ahimsā) to any being is an excellent flower. Bliss is a flower and so too is the worship of the Sādhaka. Whoever offers these ten flowers attains to the feet of the Liberatrix.' In this verse Savikalpasamādhiyoga is indicated.

#### Notes

- <sup>1</sup> Mahākālī, S'akti of Mahākāla.
- <sup>2</sup> Susthah: with undistracted mind. (V)
- 3 Tava dhyāna-niratah, that is, Upon Thy form. (V)
- <sup>4</sup> Arka = Sunflowers known as Akanda (V) not the flower so called in English.
- 5 Nija-galita-vīryeṇa kusumam. Thus the offering is not only of the flowers of the Ākaṇḍa plant, yatah sādhakah devyai svavīrya-mišritārkapuṣpāṇi samarpayati. Durgārāma-Siddhāntavāgīša cites the Mahākālasmhitā as saying that the sūryapuṣpa should be offered in the same way with japa of the mūlamantra (svavīrya-mišrita-sūryapuṣpāṇi). The vīrya does not, refer to the sap of the plant. Nija refers to the sādhaka. 'Along with, that is dipped in or that is spread over with.' Mahākāla-samhitā says, 'A Kaula-Sādhaka in the cremation-ground, naked, dishevelled and with tranquil mind, should offer a thousand sunflowers with seed reciting the while his Mantra. After meditating and worshipping with great devotion he should recite the Hymn' (V).
- <sup>6</sup> That is, king or  $r\bar{a}j\bar{a}$ . So the Phetkāriņī-Tantra says that wealth, strength, eloquence, intelligence, and the love of women (Sarvayoṣitpriyah) is gained.

# HYMNS TO THE GODDESS

## VERSE 16

O Kālī, 1 whoever 2 on Tuesday at midnight, 3 having uttered Thy mantra, makes offering even but once with devotion to Thee of a hair of his Sakti 4 in the cremation-ground, 5 becomes a great poet, a Lord of the earth, and ever goes mounted upon an elephant. 6

#### COMMENTARY

'Kālī'

320

Dispeller of the fear of Kala or Death.

' Whoever'

Here a Divya Sādhaka.

'Midday' (Madhyāhne)

At noon.

' Devotion ' (Premnā)

That is Parabhakti.

'Offers' (Vitarati)

Merges in Thee, that is, attains Nirvikalpa-Samādhi. Pātanjala-Sūtra says that Nirvikalpa-Samādhi is attained by suppression of the Vṛtti of mind.

'In the cremation-ground' (Citayam)

In thee as Consciousness (Cit).

'Bija'

That is here nectar which issues on the enjoyment of the union of Kula-kuṇḍalinī and Paramaśiva. The Gandharvamālikā-Tantra says, 'Oh beloved One, the Queen of Devas unites with Paraśiva and in a moment, Oh Devī Parameśvari, nectar is forthwith produced. That nectar, Oh Devī, is like the juice of of lac. With it, Oh, Mistress of the Devas, libation (Tarpaṇa) should be offered to the supreme Devatā.

## 'At home' (Grhe)

In the thousand-petalled Lotus (Sahasrāra).

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' Hair with its root ' (Cikuram Samulam)

The mind with its functions. It is such Sādhaka who gains both enjoyment and Liberation.

#### NOTES

- 1 Kālī is destroyer of Kāla (V).
- 2 'Whoever' is here a Vira Sādhaka.
- <sup>3</sup> Madhyāhne. Noon or (here) midnight. Kakārakūtarahasya says, 'Whoever naked and with dishevelled hair, on a Tuesday, at midnight, does Homa in the cremation-ground with hair, nails seed and whatever adheres to the Sammārjañī and offers them after having uttered the Mūlamantra and recited Thy name a thousand times attracts to him the Lord of the Earth' (V).
- <sup>4</sup> The offering is stated in the words grihe sammārjanyā parigalitabljam hi cikuram samulang madhyahne vitarati citayam kujadine. These words have received various interpretations, of which the two chief alternatives are given. Grhe is by some translated as 'at home,' in distinction from the cremation-ground to which, according to this rendering, the sādhaka subsequently goes to make his offering. This, however, is said to be erroneous, as the sādhanā takes place not in the house but in the cremationground. Others (see Calcutta edition) translate it as the equivalent of grihini, or wife. Sammarjani is by them read to mean 'comb.' Parigalita is translated 'removed,' in the sense that the curling of the hair of the wife is 'removed or straightened with the comb. Bijam given either its primary meaning, or as the equivalent of virya is said to mean kautilyam, or curl of the hair. Cikuram is 'hair,' and samulam qualifies it, meaning pulled out, taken off at the root. The meaning is, then, an offering is made of wife's hair, the curls (kautilyam) of which have been straightened out with the comb (sammārjanyā), and some of which has at the root (samulam). The correct rendering, however, is according to K. B. S'aktisādhakayoh grhe maithunasamaye yonilimgasamgharşavasat saktiyonipatitam viryaliptam loma devyai samarpitam bhavati. Grhe thus doesnot mean 'at home,' but manmathagrihe. The hair is from the same. Sammārijanī = S'išna. Samūlam qualifies cikuram in the sense of 'come off at the root' under the circumstances stated. Parigalita is 'dropped'-referring to the vīrya.

According to Vimalananda, Grhe parigalita-viryam, is that

produced by union with the Sādhaka's svašakti or wife (V).

Of the words Grhe sammarjanya parigalita-viryam cikuram samulam the Commentator Durgārāma Siddhāntavāgiša gives the two following alternative expressions: (a) Sammārjanyā means with a comb with which the hair is put in order. Parigalitaviryam cikuram means hair of which the Virya or crookedness has been removed. Grhe means in the wife: for it is said the wife is the home. The whole phrase then means Wife's hair, root and all, combed out straight with a comb or (b) Sammārjanya parigalitaviryam means S'ukra produced by Sammārjani here meaning Linga of the Sādhaka; grhe means in the abode of Kāma that is Yoni of S'akti together with hair, root and all.

The English translation is somewhat abbreviated with the object of giving only so much as all renderings are agreed upon. But in practice Virya is used by most in its literal sense, this is the gross meaning. The inner sense is given in the Svarūpa vyākhyā

which follows.

5 According to some, the offering is made on the built-up pyre, and, according to others, on the fire after the body has been consumed. Cita, however, is really used as a synonym for the burning ground (Smasāna). The Niruttara-Tantra (Ch. I) speaks of two Kinds of S'masana:

S'masānam dvividham deva citā yonih prakīrtitam.

<sup>6</sup> That is, he becomes a  $R\bar{a}j\bar{a}$ , and has no longer to go on foot like common folk.

THE devotee 1 who, having placed before himself, 2 and meditated and again meditated 3 upon, the abode, 4 strewn with flowers, 5 of the *Deva* with the bow of flowers, 6 recites 7 Thy *Mantra*, Ah! 8 he becomes on earth the Lord of Gandharvas, 9 and the ocean of the nectar of the flow of poesy, 10 and is after death in Thy supreme abode. 11

#### COMMENTARY

## ' Devotee' (Bhaktah)

The Sādhaka who is a Yogi on Divya path.

## 'The Abode' (Kusumadhanuşo mandiram)

The triangular Yoni Mandala in the Mūlādhāra. Nirvāṇa-Tantra says, 'In the triangle, the abode of Kāma, the Linga is Maheśvara.'

## ' With its own flowers'

Adorned with the Svayambhu-linga which is compared to a flower. Gorakṣa-Samhitā says, 'He is truly wise who knows the supreme Tejas in the Yoni called Svayambhulinga. Others are but beasts of burden.

## 'Lord of Gandharvas' (Gandharva 'śrentpatih)

A great singer. It is said 'there is nothing better than a song.'

## 'Poesy' (Kavitvāmṛta nadi nadinah)

He becomes like the great poet Kālidāsa.

## Is great ' (Prabhavati)

He attains Nirvāņa on being united with Thee who are Saccidānandarūpā. Kūrma-Purāņa says, Brahmavādīs have learnt in all Vedas and Vedāntas the one, omnipresent, subtle (Kūtastha), immovable, absolute, endless, undecaying Brahman, the sole supreme Niṣkala-Tattva higher than the highest, eternal,

auspicious, wondrous.' Devigitā says 'Oh Mountain, he in whom Parabhakti is thus generated becomes merged in Pure Consciousness.'

#### NOTES

1 Bhaktah: here the Vira Sādhaka (V).

2 Purah: that is with the Mandala of Kāma before him (V).

3 That is, with intensity. Dhyāyan dhyāyan, repeatedly

meditating (V).

4 Kusuma-dhanuşomandirain. The Deva with the bow of flowers is Kāmā whose abode is the Madanāgāra. Tantrakalpadruma says, 'He who recites the Mantra ten thousand times meditating on the flower-covered Yoni (Svapuşpairākīrṇam) of S'akti, of a certainty charms all with his poesy.' Svapuṣpa is called Svayain-bhukusuma in Tantra-śāstra; Mātṛkābheda-Tantra says, 'Oh Lady of Mahesa Svapuṣpa, which charms all is the Rtu which first

appears in a married girl (V).

- mentioned in the Tantras. The word puspa has here, and in ordinary parlance, a figurative sense, as in English. For puspasabdena atra rtur ucyate, mātrkābheda-tantra-pramānānusāreņa anūḍhāyāh kanyāyāh, prathama eva rtur atra ucyate. Tantrāntare tu vivāhitāyā eva, bālāyā rtur atra vivakṣitah. The S'yāmārahasya reads 'supuṣpa,' which literally means pleasing fragrant flower, but which is possibly a misprint for svapuṣpa. The meaning of the passage is as follows: Sādhakah svasya purobhāge šaktim samsthūpya tasyā rturudhirasiktām yonim avalokayan san devīmantram japati.
  - 6 That is, Kāma, the Deva of Desire, whose bow and arrows

are made of flowers.

- 7 Japati. Recites ten thousand times (V).
- 8 Aho. 'Ah' an exclamation of wonder (V).
- <sup>9</sup> Celestial spirits (devayoni), who play and sing at the banquets of the Devas. According to the Viṣṇu-Purāṇa, sons of Brahmā born imbibing melody. The Sādhaka thus becomes a master of dance, music and song. Gandharva-ireṇipatih. He becomes a great singer and a master of melody. The Sāhasānka says, 'Hāhā is called a Gandharva and singing also makes a Gandharva' (V).
- . 10 He becomes a *Paṇḍita* in all literature. The Kāli-Tantra, quoted in the Kālikalpalatā, says that in strength he becomes like

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the wind, in wealth of gifts like Indra, and in the musical art like Tumburu (K.B.)—a Rṣi, master of music and inventor of the tambūr.

11 Paramapadalinah prabhavati, that is, he attains nirvāna (K.B).

Prabhavati: becomes capable of creating and so forth on being merged with Thy Supreme Feet (V). The word literally means 'Excels.'

He who at night, when in union with his Sakti, 1 meditates with centred mind 2 on Thee, O Mother with gently smiling face, as on the breast of the corpse-like Siva, lying on a fifteen-angled yantra 8 deeply enlisted in sweet amorous play with Mahākāla, 4 himself becomes the destroyer of the God of Love. 5

#### COMMENTARY

' Mother' (Janani)

The Progenitrix.

'At night' (Naktain)

Midnight. Brahannila-Tantra says, 'He who is intent on meditation at midnight or early dawn surely sees the supremely blissful aspect of Devi.'

## ' Meditates' (Dhyayet)

'On Thee as not different from the Sādhaka's own Ātmā, who art Cidābhāsa in his body as a Yantra.' Gandharva-Tantra says, 'He who is in Advaitabhāva, and thinks of the self as Devatā in the three forms of body thinks of Her and his Ātmā as one. He should worship the Devī as Ātmā with the articles prescribed. The Yantra which is one's own body should be considered the best of all Yantras.' Again 'He who meditates on the Nirguṇa, unattached pure Atmā of Tripuré as not being different from his own Ātmā becomes one with Her.'

'Thee (Tvām)

That is Brahmamayi.

'Smiling face' (Smera-vadanām)

Because She is ever blissful, being Bliss itself.

## 'On the breast' (Mahākālenoccāih)

On the breast of S'iva who is inactive like a corpse. She divides Herself into two parts like a grain of gram, namely, S'iva and S'akti by means of Māyā associated with Iccā, Kriyā, Jñāna,

whilst at the same time remaining established in Her Nirguna-Brahman state.

# 'Fisteen-cornered seat' (Tripancare pithe)

This is the Sādhaka's own body conceived as the Yantra in which Avidyā is the encompassing circle, the eight-fold Prakṛti consisting of Earth and so forth is the eight-petalled lotus, the five Jñānendriyā, the five Karmendriyā and five Prāṇa are the fifteen Triangles and the Bindu which is Consciousness reflected in Māyā composed of pure Sattvaguṇa is the adorning Bīja. The Gandharva-Tantra says, 'The Cakramantramaya is the Devatā's Supreme Body which is S'iva-śakti.' The Bhagavadgītā says, 'Earth, Water, Fire, Air, Ether, Manas, Buddhi, Ahamkāra, these Tattvas constitute my eightfold Prakṛti.' Gandharva-Tantra says, 'The subtle body composed of uncompounded (Apañcīkṛta) Bhūta and equipped with five Prāṇas, Manas, Buddhi and ten Indriyas is the vehicle for Enjoyment. Unbeginning and undefinable (Anirvācyā) Avidyā is the causal Upādhi. Know Atmā to be different from the three-fold Upādhi.'

## 'Deeply enlisted' (Madanarasalāvanyaniratām)

Always united in the reverse (Viparīta) way with Paramaśiva the Saguṇabrahman. The Gandharva-Tantra says, 'When that Supreme S'akti by putting that Puruṣa down, of Her will appears as the universe then She becomes passionate. And then becoming Herself active the Devī rises upon Bhairava and enhances Her own bliss with waves of natural pleasure."

## ' Himself also enjoying' (Svayam api ratanandaniratah)

Enjoying the bliss of union in Laya with Paramatmā by Yonimudrā and becoming S'aktimaya himself. The Gheranda-Samhitā says, 'He should do Yoni mudrā and himself become S'aktimaya. He should move in Paramātmā with the good S'rngārarasa. Becoming Ānandamaya he should be one with Brahman.'

## 'Destroyer of Kāma' (Smarahara)

The Advaita-sādhaka attains Kaivalya by being merged in Thee who art Paramātmā.

#### NOTES

1 Svayam api ratānandaniratah, of which the meaning is as follows: yadā sādhakah šaktyā saha maithunakriyāsakto bhavati, tadā sa ślokokta-dhyāna-prakārānusāreņa devim dhyāyati.

<sup>2</sup> Samāsaktah, concentrated on Thee.

<sup>3</sup> Kālīkalpalatā says it is a kind of yantra (diagram).

Tripancare pithe. The Yantra. The Kāli-Tantra says, 'First draw a triangle. Outside it put another. Next draw three triangles. In the centre draw the Baindava-Cakra adorned with the Māyā Bija. Draw a circle outside the six cornered figure. Next draw the eight petals attached to the outer circle and Bhūpura. He who knows this great Yantra surely attains liberation.' Bhūpura is the gross body composed of the five Bhūtas (V). It is made with five triangles superimposed.

4 Mahākalenoccair-madana-rasa-lāvanya-niratām. Mahākāla is Paramasiva (V). Madana-rasa-lāvanya-niratām refers to Viparī-

tarati (V).

<sup>5</sup> Smarahara. The destroyer of Kāma is S'iva Himself (V).

That is, he becomes S'iva Himself, who destroyed Smara the Deva of Love (Kāma), with Fire from His central eye, when the latter, by the excitation of desire (towards Pārvatī), sought to detract him from his yoga. Or it may be translated 'excels in beauty the God of Love.'

O DARK One, <sup>1</sup> wondrous and excelling in every way, <sup>2</sup> becomes the accomplishment, <sup>3</sup> of those worshippers <sup>4</sup> who living in this world <sup>5</sup> freely make offering to Thee in worship <sup>6</sup> of the greatly <sup>7</sup> satisfying flesh, together with hair and bone, <sup>8</sup> of cats, camels, sheep, <sup>9</sup> buffaloes, goats, and men. <sup>10</sup>

### COMMENTARY

## 'Oh Black one' (Asita)

Asitā means free from bondage. Sitā means bound. Asitā is therefore 'not bound' or eternally liberated. The root So, means 'to bind.' Amarakośa gives the meaning of Sitā as 'bound.'

'Wondrous' (Apūrvā)

Best.

'At every step' (Pratipadam)

In succession, step by step.

## 'All Powers' (Sarvasiddhi)

The five Siddhis which are the five forms of Liberation. The S'ivagīta says, 'Sālokya, Sārūpya, Sārṣti, Sāyujya and Kaivalya. Know these to be the five forms of liberation.'

## 'The flesh of' (Palalam)

These animals represent the Six Enemies (Ripu) or Vices which are specially characteristic of the following animals: The goat stands for Lust (Kāma) 'as lustful as a goat (Chhāga),' the buffalo, Anger (Krodha) 'as angry as a buffalo (Mahiṣa),' the cat, Greed (Lobha) 'as greedy as a cat' (Mārjāra), the sheep, Delusion (Moha), 'as stupid as a sheep' (Meṣa), the camel, Envy (Mātsarya) 'as envious as a camel' (Uṣtra), Man, Pride (Mada) 'the Pride and arrogance of man' (Nara).

The Ānandakalpa says, 'Worship should be done by making offering of lust as goat, buffalo, and so forth'. Offering is made to Thee who art Cidrūpā of lust and other vices as articles of offering (Upacāra) in worship with the object of ridding oneself

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of them. Brahannila-Tantra says, 'In the fire of Atma which flames with the ghee (Havih) of Dharma and Adharma, I ever offer in Homa by the Susumnā path, with the mind as ladle, all the functions of the senses-Svāhā.

'In worship' (Pūjāyām)

In mental worship according to the manner prescribed.

'With hair and bone' (Loma, asthi)

That is the whole without omitting any part. Such Sādhakas attain the Sālokyā and other forms of liberation.

#### NOTES

1 Asitā: That is Kālikā v. post.

<sup>2</sup> Pratipadam. The S'yāmarahasya-sārasamgraha reads pratidinam. (every day) (K.B.), which seems preferable, for, as K.B. says, the worship (pūjā) is the general daily pūjā, upon which daily advancement in siddhi would follow.

3 Siddhi: success in work; accomplishment of all which is

desired (V).

4 Sat, that is, sādhu (wise, good, pious). Satām=Sādha kānām (V).

5 That is, among men.

6 Pūjāyām api (see note 2), ante.

Pūjāyām: Naimittika or occasional worship (V). The force of the particle api is that the offering is not confined to special Sādhanā but is made in ordinary worship also. (K.B.)

7 Param (K.B.).

8 That is flesh and all.

gives also 9 Maisam. The S'yāmarahasya-sārasamgraha mauşam, of rat's flesh. The Phetkarini-Tantra has both sheep and rat's flesh (K.B.)

S'yāmārahaysa says, 'To him who makes offering of the flesh of cats, sheep, camels, and buffaloes together with bone, hair and

skin Dāksinė is ever beneficial like a Mother.

10 As to this human sacrifice, K. B. says that Kings alone, and not any other, are entitled to make human sacrifice, citing the Yāmala quoted in the Kālīkalpalatā (Rājā naravalim dadyān nānyopi paramesvari). For inner sense see Svarūpa-vyākhyā post.

O MOTHER, he who, being a controller of his passions, 1 eats havisyānnam, 2 and, being proficient in meditation on Thy feet, rightly recites 3 Thy mantra a hundred thousand times by day, and he who afterwards 4 naked at night, when united with his Sakti, 5 rightly recites Thy great mantra another such hundred thousand times, becomes on earth like unto the Destroyer of Smara. 6

#### COMMENTARY

'Naked' (Nagnah)

That is free from the covering of Māyā; Nirvikāra.

' Amorous play' (Nidhuvana-vinodena)

That is enjoying the bliss of union between Ātmā and Parāśakti. The Kulārņava-Tantra says, 'That is coition (Maithuna) in which there is the bliss arising from the union of Ātmā and Parāśakti. Others are but Enjoyers of women.'

'Becomes' (Syāt)

That is, becomes liberated whilst yet living (Jīvanmukta) like S'iva.

## Notes

1 Vaşī. The first part of this S'loka refers to Pasvācāra.

<sup>2</sup> That is, one who has undertaken the *Purascaranavrata*, and eats pure form of food known as *Havisyānnam* (K.B.).

Havisyāsanaratah: that is after the recitation (V).

<sup>8</sup> Makes japa (see ibid.).

4 Param: that is, when he has been Abhisikta into Vīrācāra.

<sup>5</sup> Naktam nagno nidhuvana-vinodena, the meaning of which is yādā sādhakah šaktya saha maithuna-kriyāsakto bhavati, tadā sa mantram japati.

<sup>6</sup> Smarahara or S'iva (see note 5 to S'loka 18, ante). The Tantra-kalpadruma says, 'He who eats Haviṣyānnam, who keeping

## HYMNS TO THE GODDESS

Devi in mind recites the Mantra a hundred thousand times by day and is at night united with his S'akti becomes the Lord of the earth.' (V).

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O MOTHER, this Hymn of Thine is the source from whence originates Thy mantra. 1 It sings of Thy real self, and contains injunctions for the worship of Thy two lotus Feet. He who reads it at midnight or at time of worship 2 even his random talk 3 becomes the nectar juice of poesy.

#### COMMENTARY

'Thy real self (Svarūpākhyain)

Speaks of the Dhyana of both Thy gross and subtle aspects.

"Reads" (Palati)

That is recites aloud. The Visuddhesvara-Tantra, 'Oh Devi, the reading of a Hymn (Stotra) mentally, or the recitation of a Mantra loudly is as ineffectual as water in a broken jar.'

'Nectar of Poesy' (Prasarati kavitvāmrtarasah)

He becomes full of the sweetness of Poesy. The Kālīkulasarvasva says, 'All whose difficulties and dangers are destroyed by a single reading, as it were flies in a flame. His speech flows like the Ganges full of prose and poetry.'

### Notes

- <sup>1</sup> Manusamuddharaṇajanuh—that is, cause of mantroddhāra: formation of Mantra of Devi. The mantra is made known, and then impressed with the life and consciousness (caitanya) of the sādhaka (mantra-caitanya).
  - 2 Pūjā.
- 8 That is, even his meaningless delirious talk, as in fever or madness, etc. (K.B.).

Numbers of women with large eyes, like those of the antelope, impatient for his love, ever follow him. Even the King becomes subject to his control. He becomes like unto Kubera himself. An enemy fears him as if he were a prison. Living in continuous bliss the devotee is liberated when yet living, and is never again reborn.

Here ends the Hymn by S'ri Mahākāla, entitled

Karpūrādistotra.

#### COMMENTARY

'Liberated' (Jivanmukta)

And on death gets Videhamukti.

'No rebirth' (Muktah pratijanuh)

He gets Nirvāṇa in Brahman. The Mahākāla-samhitā says, 'Whoever constantly and with devotion reads this Hymn originating from Mahākāla, is free from danger, disease and death and in the end attains Kaivalya liberation.'

Here ends the Hymn named Svarūpastotra of S'rīmatī Dakṣiṇa-Kālikā by S'rīmān Mahākāla. Here also ends its annotation and Svarūpavyākhyā entitled Vimalānaṇdadāyinī.

## Notes

- <sup>1</sup> Kuranga, which has beautiful large eyes.
- 2 Lord of wealth.
- <sup>3</sup> Kelikalayā, by the various entertaining acts (parihāsādinā) of which there are sixty-four. The meaning here is that there is continuous bliss.
- <sup>4</sup> Kelikalayā ciram jīvanmuktah sa bhavati ca bhaktah pratijanuh. The translation in the text reads pratijanuh to mean as K.B. says, Janmanivritti or cessation of birth. But Pratijanuh may also mean birth after birth. According to this translation jīvanmukta would not refer to the state immediately preceding Kaivalya but, as K.B. says, Jīvadavasthānubhūtadevatā-sākṣātkāramukha in which case the

translation will be, He living in continuous bliss obtains direct Experience of the *Devatā* and is reborn life after life as Her devotee. According to the translation adopted complete liberation follows and in the other case some lower though happy state.

#### **OBEISANCE**

To Kālī the spouse of Kāla, who destroys all sin and is Kāla. <sup>1</sup> She who is Tārā the Saviour, the Supreme Brahmavidyā, who is adored by the lotus-born Deva. <sup>2</sup>

She who is S'rivīdyā, desirous of the welfare of Sādhakas on the path of Liberation, to whom Hari and Hara<sup>3</sup> make obeisance.

May that Devi the Mother, who appears in the form of all things, bring forth benefits for all such as sing Her praises.

#### COLOPHON

Of this King of Hymns wherein Mahākāla has described the true self of Kālikā, the Karpūrādya Hymn, untainted by worldly desire, which gives bliss to Devotees, the aforesaid Annotation containing its simple interpretation, as well as the Svarūpavyākhya (Commentary) which gives pure joy was prepared by me Vimalānanda Svāmī for the enlightenment of Sādhakas in the Saka year 1837. Mayest Thou reside in the throat of him who reads it.

## OM, TAT SAT, OM

<sup>&</sup>lt;sup>1</sup> The first Kāla is Mahākāla and the second is the produced Kāla.

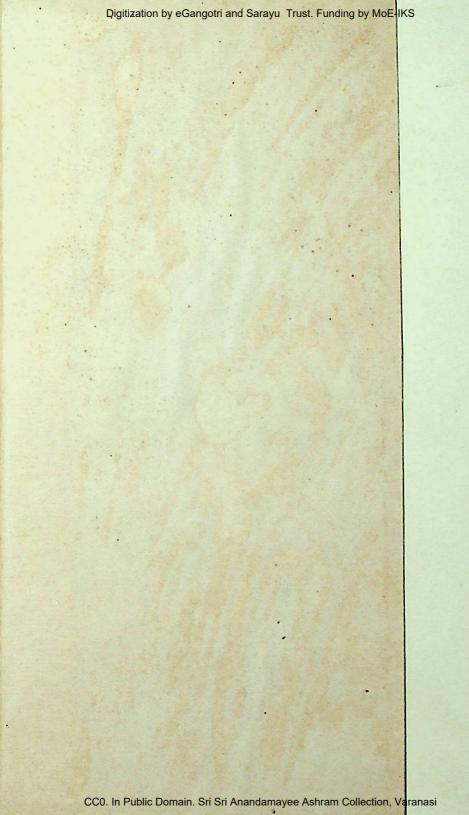
<sup>&</sup>lt;sup>2</sup> Brahmä.

<sup>&</sup>lt;sup>3</sup> Viṣṇu and Rudra.

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Smasāna Kālī Yantra